

SQUARE DANCING

DECEMBER 1969

50^c PER COPY



THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY



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to
all
Square
Dancers*

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

My wife and I left Germany on 4 Sept. for retirement from the Air Force at McGuire AFB, N.J. on 1 Oct. Now, with all of our children grown up, Siggy and I are going to make a one-year square dance tour of the United States including Alaska, and Canada. We are picking up a trailer and tow car in New Jersey and if we don't find a square dance in the vicinity of any of our trailer camps we are prepared to set up our own if we can find three other couples. We're looking forward to a wonderful year!

Paul LeBlanc

Lowell, Mass. and the U.S.A.

Dear Editor:

We dance at various clubs in our area and this is another plea for a conformative Do Sa Do. We're just becoming square dancers again after a 5-year layoff and as the female dancer I've been rather disconcerted by some of these swingers. My husband hasn't been bothered but after all, the man's the one to decide the style!

I've been pretty resistant and just ignored the style in the main but lately, I've been almost "forced" to Irish Swing when all I wished was to do a Do Sa Do. One ends up in a slight state of confusion as to location and I don't like it at all.

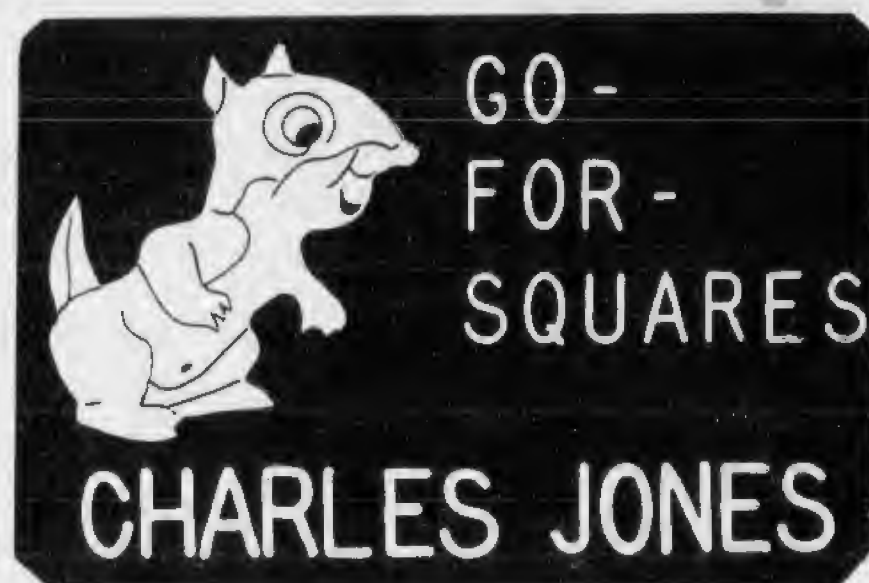
Joan Ellmore
Coatesville, Pa.

Dear Editor:

We travel up to Christchurch as often as possible to dance with Art and Blanche Shepherd and their dancers. It is my fervent hope that Christchurch squarers thoroly appreciate their extreme good fortune to have the Shepherds in their midst. To be able to enjoy this talent several times a week would seem to be the ultimate.

Words cannot express the deep appreciation that is felt to Art and Blanche for their efforts
(Please turn to page 50)

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INPUT JACKS: Auxiliary (radio, tape, etc.), microphone 1, microphone 2.

NEWCOMB

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OUTPUT JACKS: 2 speakers, "phono" and "all" external amplifier or M-9.
INPUT JACKS: Auxiliary (radio, tape, etc.), microphone 1, microphone 2, microphone 3.

TR 1625-2

A new, powerful, all around system. Has 25 watt amplifier, ceramic cartridge, two 30 watt speakers.

CONTROLS: Treble tone, bass tone (does not affect microphone), phono volume mixer, microphone volume mixer.

OUTPUT JACKS: 2 speakers, "phono" and "all" to external amplifier or M-9.

INPUT JACKS: Auxiliary (radio, tape, etc.), microphone.

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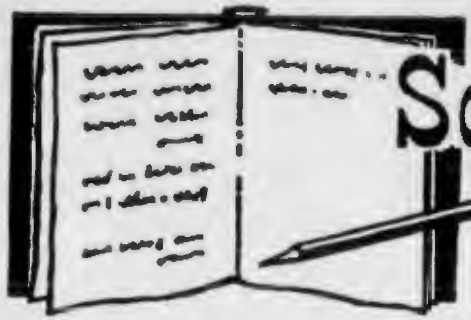
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Square Dance Date Book

Dec. 5-7—EAASDC Winter Jamboree

Ramstein, Germany

Dec. 6—Peninsula Assn. Toys for Tots

Dance, Warwick H. S., Newport News, Va.

Dec. 6-7—4th Ann. Panhandle C/ & T/A

Winter Fling, Epis Church Conf. Ctr.,
Amarillo, Tex.

Dec. 7—Canterbury Carousels Christmas Party
and R/D Workshop Canterbury Commun.
Ctr., Ottawa, Ont., Can.

Dec. 13—4th Ann. Tradewind Teenage
Christmas Fest.

St. Charles Parish Hall, Nederland, Tex.

Dec. 27-Jan. 4—Square Dancing at Country
Fair Coliseum, New York City

Dec. 31—2nd Ann. Peninsula Assn. New
Year's Eve Dance, Sedgefield Elem.
School, Newport News, Va.

Dec. 31—Twin-City Twirlers New Year's
Eve Dance, South Fork School Gym,
Winston-Salem, N.C.

Dec. 31—East Coast Dancers New Year's Eve
Dance, Civic Center, Eau Gallie, Fla.

Dec. 31—3rd Ann. Nite Owl Dance, Madison
Park Gym, Madison, Tenn.

FIFTH EUROPEAN DANCE COLLEGE

The Fifth European College of Square and
Round Dancing is scheduled for March 30
thru April 4, 1970 at Chiemsee, Germany. On
the staff — Cal and Sharon Golden; Mac and
Carolyn McClary and Al and Betty Albertson.
Besides square dancing at the beautiful loca-
tion beside a lake in the Bavarian Alps, dancers

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who attend are promised a tour of King
Ludwig's Dream Castle (including dancing
in a bathtub), After Parties and a Big Bavar-
ian Floor Show after Saturday Night's dancing.
For particulars write Sharon Golden, Hq Sq.,
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09012 or at Bldg. 828, A-3, 6792 Flugplatz
Ramstein, Germany.

TOP RECORDS IN DENVER

The Department of Parks and Recreation
in Denver, Colo., makes week by week judg-
ments on new records coming out, thru Lyle
Baker's Square Dance Platter Parade. For the
week ending Sept. 27, the following were
given top-rating by the dancers: Naughty
Angeline on Blue Star; Glad Rag Doll on
Windsor and Indiana on Scope.

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

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and area publications.

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address as well as the new one.

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for the general enjoyment of all.

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Advertising no goods for sale ...
Devising no new routines ...
Those things can wait until 1970!

We have put the cover on the typewriter, and
we are sitting where we can see still-leafy shadows
flicker on cold snow ... and we are writing
to you with a red-ink pen that has a
sprig of holly where the eraser ought to be, to say ...

THANK YOU FOR THE INTEREST YOU HAVE TAKEN IN US!
Merry Christmas!

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SINGING CALLS

HEY GOOD LOOKIN' — Top 25191*

Key: F Tempo: 128 Range: High HG
Caller: Deuce Williams Low LD
Music: Western 2/4 — Trumpet, Guitar, Drums,
Bass

Synopsis: Complete call printed in Workshop.

Comment: The usual TOP good recording quality.
A good dance using standard basics.

Rating: ☆☆☆+

BRING ME SUNSHINE — MacGregor 2057

Key: Three Tempo: 128 Range: High HC
Caller: Bob Fisk Low LB
Music: Western 2/4 — Accordion, Guitar, Vibes,
Drums, Bass, Piano

Synopsis: (Break) Four ladies promenade —
swing at home — circle — allemande — weave
— do sa do — promenade (Figure) Heads up
and back — roll away — half square thru —
swing thru — ocean wave — ladies trade — right
and left thru — slide thru — square thru three
quarters — allemande — promenade.

Comment: Well played music. A currently popular
tune and a good standard routine.

Rating: ☆☆☆+

WE'RE MOVIN' ON — Kalox 1096

Key: B Flat Tempo: 127 Range: High HC
Caller: Bob Yerington Low LB
Music: Western 2/4 — Guitar, Banjo, Piano,
Drums, Bass

Synopsis: (Break) Circle — allemande — weave —
box the gnat — girls star left — do sa do —

(Please turn to page 62)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆☆Above
Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

The Greeks had a perfect word for it

ΦΥΝ

A LANDLUBBER'S WAY
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However you spell it, there's unlimited fun while traveling with square dancers.

The tour leaves New York August 28th, returning September 18th. You will spend a fascinating three days in Copenhagen visiting famed Tivoli Gardens and seeing the wonders of Hans Christian Andersen land. Next you will spend an unforgettable time in the Bavarian countryside in and around Munich and then travel along the romantic storybook land of ancient walled cities to Frankfurt and the annual Labor Day Square Dance Roundup. Next, it's Athens, Greece, with an opportunity to look deep into the ancient as well as the modern. You will board your luxury cruise ship *Stella Solaris* and for three unforgettable days and nights visit the Islands of Greece.

Next comes a taste of two contrasting lands of Canals. You will first visit Venice and then climax your tour in the Land of Cheese and Tulips, in unforgettable Holland.



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In 1970, join the American Square Dance Workshop and travel to DENMARK, GERMANY, GREECE, ITALY and HOLLAND with a three-day adventure cruising the GREEK ISLANDS.

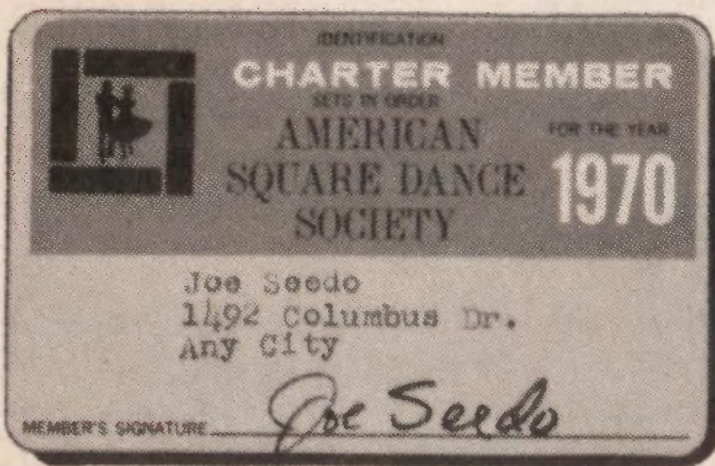
Your tour escorts will be Johnny and Marge LeClair and Dave and Angie Taylor. Your international escort will be specialist, Milo Jeanrenaud.

Almost everything is included in this travel holiday. We invite you to send for your free, illustrated tour itinerary and descriptive folder. Incidentally, wouldn't this be a perfect Christmas present for you and your taw?

The American Square Dance Workshop
P.O. BOX 48457
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Use the special post-paid return envelope sent to you with your November issue.

**Don't
wait!**



**Send in
your orders!**



AS I SEE IT

bob osgood

December 1969

DOES SQUARE dancing have a "star" system? Some seem to think that it does. Others say "no". If there is a "star" system, who are the stars?

When we stop to look closely at the square dance picture in almost any community we discover that the emphasis is, as it should be, on the local club. A great number of the club dancers will never dance anywhere but with their own group of friends. Consequently, the person who taught them to dance, quite likely the same person who is serving as club caller, is their "hero". He is the "star".

He is the one who has introduced the activity to them and who, in their eyes, is "Mr. Square Dancing". Try to tell them differently and you're in for a rude awakening. Mention the name of an outstanding traveling caller and they may give you a blank stare. Tell them of some topnotch recording caller and they'll come back with, "Who needs records? We have *our caller* — in person!"

If there were to be a "star" in the activity, it would have to be the *club caller*. If he is doing his job adequately, supplying the needs of the dancers in his community, training new dancers, keeping the old ones, providing challenging programs that please the great majority, then he is the *super star*.

What then is the place of the traveling caller and of the recording artist? For lack of a better descriptive phrase, these men and women are the *incentives*; they provide the inspiration for the area callers. But, while the local club caller/leader is dependent upon the recording caller and the traveling caller for inspiration, the reverse is also true.

From a friend who has called for large dances in more than thirty-seven states in the past three years and who has produced an average of more than four new recorded calls each year come these serious questions: "Where would we be without the *home club*

caller? Who would train dancers that make our trips possible? Who would put the material we create into actual practice? Who would encourage the area dancers to visit us when we come to town if it weren't for the man-on-the-spot?"

Undoubtedly many club callers have been discouraged when they have spent countless months in teaching new classes and preparing new dancers for the mysteries and pleasures of club dancing, sometimes with minimum financial returns, only to have an out-of-area "big name" caller come to town and receive a high fee and glowing publicity.

If he'll think back, our local club caller will remember the many times when his dancers have come up to him at one of these affairs to say, "You know, if it weren't for you we wouldn't be here having fun today. Here's a caller we've never danced to before but you taught us so that we can dance to *any caller*. There's no getting away from it, he's just as great as you said he was. But, confidentially, *you're still our favorite!*"

Sometimes dancers forget. Occasionally callers themselves are overly sensitive. But, remember this, the success of any program in American Square Dancing depends to a great degree upon the callers and teachers at the local level. They are indeed *the heros*, the "stars" in the game of square dancing. At the

STILL TIME FOR CHRISTMAS

If you would like to give a friend, your caller or perhaps your husband or wife a CHARTER MEMBERSHIP in The Sets in Order American Square Dance Society, there is still time for us to process the membership and send a gift card in your name to that "special person." Each CHARTER MEMBERSHIP is \$5.00 for 1970. Orders should be received in this office by December 10 to avoid the rush of Christmas mail.

same time, it is the wise home club caller who recognizes the fact that he is merely the link that brings together the dancer and his activity, *square dancing*.

Any caller's true reward cannot alone be based upon dollar value or upon applause. He gets his thanks by the feeling of accomplishment, by recognizing the fact that he has contributed to the happiness of the ones he has taught and called for. This recognition is his great reward.

Looking Back

BY THE TIME last month's issue finally came off the press we had spent approximately nine months in its preparation. This was a period just about equal to the time we spent in planning the first issue of *Sets in Order*, 21 years ago.

As the different sections of this birthday issue fitted into place, we had many occasions to think back on instances in this most unusual job of ours that were equally fascinating. When we did the Wrap-Up on the history section of the Gold Ribbon Report, we thought back to the Diamond Jubilee in July, 1950, which attracted more than 15,000 dancers and which remains unequaled in size for any single square dance production.

We remembered the hours spent in preparing programs for the initial square dance television series in 1948, the motion picture sequences we did for four of the major studios in Hollywood in the early '50s and the production of our first promotional color film *SQUARE DANCING*.

We recalled the time spent with callers and dancers associations across the country, the opportunity to help start the National Square Dance Convention and our California Council of Associations. We re-lived briefly the 11 square dance tours to countries overseas and countless other events that were all part of *Sets in Order's* first 21 years.

Then, as we *unfolded* the plans for *The Sets in Order American Square Dance Society*, we found that our enthusiasm had not diminished over the years. On the contrary. All those things that had occurred in the past were merely the foundation of what is yet to come.

The greatest satisfaction from all of this activity is the overwhelming response from square dancers, from callers and teachers,

from individuals and groups all over the square dance world. The offers to be of assistance have been nothing short of tremendous!

Perhaps these things we have blueprinted for the future could not have worked 20 years ago, 15 years ago, three years ago or, even last year. The timing seems right. The motives are right. The need for a *service organization* is apparent.

If you have already sent in your CHARTER MEMBERSHIP application form, you will be receiving your *membership packet* any day now. If you haven't sent yours in yet, won't you *please* help us by sending it in now? We have set this month aside to process the extra mail and have additional square dance personnel on hand to send you your Premium Certificate and get "gift acknowledgement cards" out rapidly.

1970 promises to be a banner year for American Square Dancing and we cordially invite you to be a "part of the action".

Important Announcement

AS ANNOUNCED in the November issue of *Sets in Order*, this publication becomes The Official Magazine of The Sets in Order American Square Dance Society — starting in January, 1970. A subscription to this publication is a part of each membership.

Memberships will be on a calendar year basis, starting with January of each year and ending with the following December. If you have not yet converted your current subscription to the new CHARTER MEMBERSHIP year, now is a good time to make the change.

IF YOUR SUBSCRIPTION EXPIRES WITH 2/70

If you have not yet converted your existing subscription to a CHARTER MEMBERSHIP and if you are scheduled to get the February, 1970 (2/70) issue as the last one in your current subscription, you will be receiving a standard 12 issue renewal notice this month. You may, if you wish, send your remittance in the special prorated envelope sent to you with your last month's issue of *Sets in Order*. Whatever method you select, we do look forward to welcoming you as a CHARTER MEMBER and sending your special PACKET.

THANK YOU

THE OVERWHELMING response on the part of individuals, clubs and associations to the November "21st birthday edition" and the unveiling of The Sets in Order American Square Dance Society has been most gratifying. We started planning all of this more than ten years ago. Actually, the ideas for the various services have been with us since Sets in Order's first edition in 1948. The final collection of thoughts that formed the "big edition" were begun in May of this year.

A limited number of copies of the November issue are still available and will be sent upon request, free of charge, to individuals who would like to look more closely at the plans for the future. 1970 is our CHARTER MEMBERSHIP year. An emphasis will be placed upon "developing what we have" and making our present clubs and classes not only more enjoyable but stronger and healthier.

The Sets in Order American Square Dance Society takes this opportunity in wishing everyone great happiness at this Christmas season and we join with you all in looking forward to a banner New Year for American Square Dancing in 1970.

With your November issue, you received a special BILLING ENVELOPE. It contains your prorated statement to bring you up-to-date through 1970 or, if your current subscription is paid up through June, 1970, in order to save unnecessary paperwork later on, we have added your 1970 and 1971 dues. Naturally, if you are already paid up through 1970 this does not apply to you.

As soon as we receive your payment, you will be sent your CHARTER MEMBERSHIP PACKET. This contains, among other things, your personalized CHARTER MEMBERSHIP card, your PREMIUM CERTIFICATE which entitles you to your choice of several outstanding "members only" records (a small handling and postage charge is included) and your attractive SIOASDS windshield DECAL.

Thank you for helping us to accomplish this *changeover* in a smooth manner.

As We Know It Today

IT MAY SEEM THAT we are spending far too much time and energy in emphasizing the importance of a new and different plateau of American Square Dancing. Perhaps, because most of us are involved in an Extended Program of American Square Dancing, a new concept built upon 50 basics has us concerned over *what will become of the existing program as we know it today?*

There are certain things that can be added to our current program that will make it of even greater value to those who enjoy it at the present time. We would like to keep our existing clubs. We would like to see them

flourish and grow. We would encourage callers to become even more proficient. We would like to see an interchange of ideas that would insure that the Extended Basics Program, as we know it today will become a better and more permanent part of the activity in coming years.

Why then all the emphasis on this *new* basic plateau? The answer is simple. Until we have a *complete* program providing a place for everyone who wishes to square dance we will find it difficult to improve what we have at the present time.

Today's dancers are the ones who will decide upon the future of this activity. If their only interest is to fill their clubs on a temporary basis, with members who may retain their interest for just a short period of time — this is one thing. But, if they are looking for potential members who share an interest in a permanent activity with them, then this in-depth look at square dancing as a whole is going to benefit the Extended Basics Program (the program that is in existence today).

From letters we've received and from a number of meetings we have held with callers and dancers groups who are earnestly seeking a solution to today's problems have come some questions regarding this *new approach*. Starting on page 14 we have made some suggestions relative to a hypothetical program. We have also listed some of the more typical questions and given our answers.

In coming months we will be spending more time in suggestions for programs that will enhance today's Extended Basics plateau.

BEGINNING:

A New Approach

to SQUARE DANCE COVERAGE



IF WE THOUGHT, back in the beginning, that it would be only a matter of a year or so before we ran out of ideas and news for *Sets in Order*, we, indeed, had another "think" coming. Between the initial 32-page, November, 1948, *Sets in Order*, and the 104-page 21st anniversary edition last month has come the realization that we have only touched the surface of the vast pool of square dance information and news.

Just about the time that we think we have established a format for this publication, along comes a new idea which we believe will make it even more valuable. Take the approach to the *NEWS* for example.

With a deadline almost two months prior to the date of publication, it means that most articles are anything but news items. They are coverage of events that have happened or announcements of things to come, which is all well and good. However, occasionally there are bits of news that should reach you a little faster.

Starting next month, *Sets in Order* will feature a **HOTLINE** of square dance news and information. After the major part of the magazine has been completely prepared, set

in type, illustrated and pasted-up, ready for the printer, one section will be held to the last minute for news from record companies, from traveling callers, from the National Convention and other conventions and festivals throughout the country that will prove interesting to *all* readers.

Three Modules

Next month is the unveiling of the three-module system at *Sets in Order*. *Round dance leaders* will have their special corner with illustrated style notes and special articles. The *dancers* department will begin a series of vital articles on club programming and improvement.

For *callers*, the January edition will see the kick-off of a brand new **TEXTBOOK FOR CALLERS**. Edited with the help of John Kaltenthaler, a leader in the field who did remarkable work with caller-leadership training overseas, the Caller Textbook will cover every phase of the calling art and will be written by some of square dancing's best known and most successful callers and teachers. The amazing thing about this particular module is that it will be of great interest to *all* in square dancing. The square dancer who has no desire ever to



call will get a closer insight to the responsibilities and duties of the caller.

As a matter of fact, every segment of this publication (starting in January it will be known as SQUARE DANCING, The Official Publication of The Sets in Order American Square Dance Society) is geared for *everyone* in the activity.

What Do You Want?

Along with all the additions many of your favorites will remain. Frank Grundeen's cartoon will continue to grace the back cover of each issue as it has for the past 21 years. Record Reviews and a Best Seller List, the Datebook, Letters To The Editor, Round the World of Square Dancing, etc., all will be included in each issue. The features Caller of the Month and Paging the Round Dancer will be joined by a new section that spotlights a dancer or dancer-couple doing an outstanding job somewhere in the world of square dancing.

Your needs and desires play a great part in shaping the format of your SIOASDS (don't try to pronounce it) publication. Recently, the two regular picture features, Style Series and Experimental Lab, were joined to form the present Style Lab which combines the old

as well as the new in square dancing with an emphasis on quality styling and standardization. Following the change, we have had letters registering both approval and disapproval. At the moment, the tendency seems to weigh the heaviest in favor of the new system and the Style Lab continues to be an interesting monthly essay for the dancer as well as for the caller.

Those interested in providing more adequate and appealing places to dance will find many ideas in coming installments of "Homes for Dancing." "What to wear" is always an item of major importance to the square dance ladies' (as well as for their men). Tips on clothing and suggestions for dress making and methods for extending the life of square dance wearing apparel will be included in special articles in the coming months. The tax picture, suggestions for traveling callers, ideas that fit every segment of the square dance picture *all* will be a part of the new approach to square dance coverage during 1970. And don't forget, 1970 is only the beginning.

Let us know your needs and desires. As time goes on this will help us make more *improvements*.

*Since introducing the idea of a new plateau in square dancing as a possible way of conserving more participating square dancers, Sets In Order has received many letters asking how such a program might be put into effect. A hypothetical program was outlined in the Caller/Teacher Manual for the Basic Program of American Square Dancing * that explains the idea. We reprint a portion of it here, and follow it up with some questions and answers received since the book was published.*



So You're Going to Start a Basic Program of American Square Dancing in Your Area?

HOW DOES A PERSON begin to put a new concept of this activity into practice? Let's suppose that you are a caller and that square dancing has had a toe-hold in your community for the past 15 years. Perhaps in its early days it had a "boom period" with thousands of dancers, and today it has a flourishing, though considerably smaller, active contemporary Extended Basics Program.

You determine in talking to many non-dancers, that square dancing is "just too time-consuming," "too difficult." You learn from some who *once square danced*, but have since dropped out, "We just couldn't keep up. Every time we attended there were new movements, new language to learn. With the kids in school and all, about one night a week, or possibly just two nights a month were all we could spend in square dancing."

There is a need for this Basic Plateau. As you have discovered, it is constructed around 50 basic movements which conservatively can be learned in ten two-and-a-half-hour lessons. The question then comes up, how can this plateau hope to survive in an area where

square dancing on a "full Basics program" is also taking place?

The best starting place is to study the Sets in Order Caller/Teacher Manual, to see how the program can fit the needs of those who have been reluctant to come into square dancing as well as those who have dropped out. When you discover that the potential is great and that it will not in any way interfere, but on the contrary will complement the existing program, then you have taken the first step.

The next step is to gain the ear of several others in the community and talk over your plans. Let's look at what these steps might be, one by one.

(1) Discuss with this group of leaders, both dancers and callers in your area, what you intend to do, why and how. Ask these leaders three questions: "Do you feel that the present program of square dancing is filling the needs of all the people who might enjoy the activity? Are the existing clubs and classes in this area

*The Caller-Teacher Manual for the Basic Program of American Square Dancing. Published 1969 by Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048 (\$5.00 per copy).

as healthy in size and purpose as they could be? Would you support a program and allow it equal emphasis in your community, encouraging it to grow and prosper even if it meant these dancers might never join with you on your particular plateau of dancing?"

There is no precedence for this program, so you will be starting at the beginning. But this can be an advantage if you tackle it enthusiastically and optimistically.

(2) Set aside two nights a week and line up a hall for the coming year. Select one of these nights for your first class. The second evening of the week will be used for your second class slated to begin in eleven weeks.

(3) Make class #1 your "pilot" group — your nucleus for the new program.

(4) Include others among your present dancers who would like to participate, *but within the bounds of this Basic Program*. This group will have a ball dancing Basics 1-50 during this ten-weeks indoctrination.

(5) Close the class at the end of the second night and begin to collect the names of interested individuals for your next class which will be starting immediately after the completion of this first group.

(6) On the third night give the class a name or let it select its own name and consider itself a club.

(7) At the completion of the tenth night the group will have been taught all 50 of the movements contained on the Basic list. The *teaching module* is over. The dancers will improve the more they dance. They will continue dancing on the same night and in the same hall.

(8) From this "pilot" group are your "recruiters" for the second "unit." You have been publicizing the new group for the past five weeks.

(9) The week following the "pilot" group's tenth meeting, you start Unit #2 on the second evening your hall is reserved. Members of the pilot group are invited to attend and bring in the new dancers and serve as "hosts" and "sponsors."

(10) As space in the hall permits, encourage your new club dancers to join with the new learners toward the end of the ten weeks. On the final night incorporate the two groups.

(11) Select either of the two weekly nights as a permanent club night. The other night will become the class night for the future.

(12) Class #3 is brought into the picture in the same way, by members of the pilot group and from members of Unit #2. It starts its series of learner meetings on the same meeting night one week following the tenth lesson of Unit #2.

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For the first three or four ten-week sessions, the newly completed group will merge easily into the already existing "club" activities. The enthusiasm of each group will serve as an amalgam to bring the groups together. Those being brought into each new class are friends of those in your steadily growing club and bringing the two units together each ten weeks will be no problem. The fact that each unit, as it completes its initial instruction, gets further and further along with practice, will present no problem. This is because each group will know the same 50 basics. After completing the initial course no new language will be introduced.



Of course, with practice the dancers' reaction time will improve. They will become smoother dancers in direct proportion to the amount of dancing they do. Also the dances they do will grow continually more challenging.

As long as there is room available in the club, determined by available space in the hall, class-graduates can be added to the membership. When the first "club" has been filled, the caller can start another "pilot" group which will eventually result in a second club. The recruiting efforts of all the dancers involved in his program to this time will be of great assistance.

When there are several callers active in the same area it will be an advantage to the new dancers if different nights of the week and

different locations are selected for "club" nights. The availability of a variety of class nights and club nights and locations is essential to this program. However, it is important that those teaching the learners also do the calling for their newly formed clubs. In this way the dancers are encouraged to continue dancing to the person who taught them.

Certainly in the beginning you will have problems to face, but set your sights high. Plan your program carefully and give it a fair trial!

One month, perhaps even one year, may not in itself be sufficient to truly get the idea into full swing, but keep at it and THINK BIG! The continuing program is what counts. One group completes its lessons and moves into the "parent club" and the following week a new series of learners' lessons begins. Each

new group helps to recruit dancers for the next.

If you decide to try the program, stick with it. It will work! There will be temptations to add a basic, to put in a new movement. Old-timers may try to encourage this. They need only to be reminded that this program is flourishing because it meets the needs of those it is attracting. Chances are, if you diligently work on your material and do a good job with the dances you call, these old-timers will be your greatest advocates. Remember, if they are to dance with the new club, they dance on the club's terms, to the type of material you are programming.

The beauty of the basic program is that it *can* fit the needs of everyone who comes into square dancing. It is especially suited to the person who doesn't want a full time commitment.



some Questions and some Answers

It should be thoroughly understood that because areas and situations vary so greatly there is no pat answer that can be given for *all* situations. We must speak in generalities and assume that if there is a need for a more vigorous program than exists within your area you can apply some of these things to your own needs and requirements. It would be a shame to upset a highly successful and flourishing program simply for the purpose of *change* itself.

The questions that follow come from callers, from dancers and from associations in many different areas. A few are hypothetical questions created to anticipate unique situations that do exist in some parts of the square dance world.

Question: We live in a farming community and have one club. I know that the club doesn't meet the needs of all of the people, but we don't feel that we have enough in the area to support more than just the one. How could a Basic Program benefit us?

Answer: The first thing that needs to be un-

derstood is that the Basic Program of American Square Dancing is not a low level, a restricted level, or an inferior level of square dancing in any way. It is simply a program built on just 50 basic movements that can be taught in a reasonably short period of time and used in an unlimited number of combinations. While it will require more effort on the caller's part to research and learn dances that can utilize just the basic 50, the result of such efforts will be a program loaded with challenge and variety. It's quite possible in an area where only one club exists at the present time, to create a program that can *please (almost) everyone*.

Question (from a dancer association officer): Suppose we start a program in our area as you have outlined and a few of the people want to dance more than just the one club night per week?

Answer: If the program is to be tried by several different callers, it would be an advantage to the community to have the class and club meetings on different nights. Caller "A" may decide to have his class night on Mondays and

his club night on Tuesdays. Caller "B" may select Wednesdays for class and Thursdays for club. Caller "C" could conceivably have Friday for class night and select Saturdays for club dancing. In this way dancers in the area would have an opportunity of selecting (still hypothetically, of course) a class on Monday, Wednesday or Friday and, having completed class work, a club on Tuesday, Thursday or Saturday.

JANUARY 1970						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	A	A	B	B	C	C
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	A	A	B	B	C	C
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	A	A	B	B	C	C
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	A	A	B	B	C	C
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	A	A	B	B	C	C

Question (from a dancer-club member): Suppose we start a program in our area and a few complete one of our learner groups and want more involvement in the activity than is provided by the Basic Club. What do we do then?

Answer: If what you mean refers to his desire to learn more *language* and dance with the existing Extended Basics clubs in the area, you may want to encourage these people to dance in a Basic Club letting it serve, in their case, as a "holding action". After three or four basic ten week classes have been completed you may find that there are a sufficient number in the "dancer bank" from which a 20-week extended basic learning class program can be built. With several callers in the area, it's possible that three of these classes can be run each year with the callers alternating for each twenty-week segment and sending their dancers to other groups if it is not their turn to produce such a program at the time. This could mean a constant flow of new, well-trained dancers moving into the Extended Basics clubs in the area while at the same time providing a "home" for those who prefer less frequent and less involved dancing.

Question (from a dancer): Can you see this Basic Program idea damaging the present sys-

tem of club dancing as we have it today?

Answer: On the contrary. By providing a place for everyone to dance, we can come much closer to retaining *everyone* who comes into square dancing initially. A person who may be able to dance only occasionally at the present time because of family commitments and other obligations may in a year or so be free of these demands and be able to dance more frequently. In the meantime he has an *oasis*, a landing field or plateau that he can call "home". He can become an ardent and active square dancer and be retained in the field until such a time as he can devote more evenings to square dancing and more time to learn the additional basic language.

NOTE: *If your club is successful in holding its dancers, if you have all the active members you want, then it might not be wise to consider a change simply for the purpose of change itself. The purpose of adding an additional phase to today's square dancing is only to fill a need for such a plateau if this need does exist.*

Question (from several callers and dancers): Won't there be criticism of those who dance in this 50 Basic Program by those who dance in existing clubs?

Answer: Not if this program is understood. It is a *program of choice* and it offers a dancer an opportunity to select for himself a place in square dancing that most meets his needs. A person selecting a Basic Program may be just as capable, just as intelligent and just as able to handle physically and mentally any amount of material. But, because of *choice* he has selected a less confining, less involved program. Dancers in an Extended Basics Program should understand this and should be pleased that their friends have a place to dance even though they may not *at the moment* be with them in their club.

It should be pointed out that while Basic Program dancers who know the 50 basics will not be able to dance in Extended Basic clubs, those who are Extended Basic dancers can and should be encouraged to dance in clubs using the 50 Basic Program.

Question (from an association officer): Our association sponsors a large area festival four

times each year. How are we going to conduct such a festival if the 50 basic dancers show up?

Answer: There are a number of ways that this can be solved. One solution would be to provide two halls, identifying one as the place for an Extended Basics Program and the other that will utilize only the 50 basics. The purpose would not be to split an existing crowd, but to provide a place for more than twice the number of dancers that you may be getting out to your present *big dances*. Each dance could use the same roster of callers, but the callers themselves would need to understand the differing requirements in each hall. The second choice might be to select a large hall that would hold all dancers in the area and gear a "challenging" well-balanced program utilizing just the 50 basics, but designed to be of interest to everyone.

NOTE: No one should feel that this is an impossible dream. Sets in Order has just produced as one of its two 1970 LP premium records one that contains eight patten calls using only the 50 basics. The callers on this record include Ed Gilmore, Lee Helsel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Frank Lane and Bob Van Antwerp. Any dancer or caller skeptical about the opportunities for challenge and variety in using the basic program material should listen to these outstanding callers and discover for himself the type of material that is available. We feel you'll be impressed.

Question (from a caller): I'm too busy now to take on any more classes or clubs. What chance would I have to help contribute to this type of program?

Answer: There must be within your area, some well-qualified individuals either experienced callers or young callers just starting out who do have some time available for class and club

work. The first thing to remember is that we are talking about a program that does not exist at the present time. Such a program would involve far more dancers than are in the activity today. To get an idea of how many dancers this might mean, simply go back through the club roster of the past year or so and see how many dancers are no longer active. Estimate that perhaps 50% of these have dropped because of unavoidable reasons. Assume that the other 50% represent the number that might still be dancing today if there were a program designed for them. Then go back through the roster of your beginner classes for the past three or four years and try to determine, of those who lasted out the first ten weeks, how many are no longer dancing. Divide this number in half, and we might assume that the number you come up with might possibly represent those who could still be square dancing today if there were a program of club dancing that fit their needs. It's easy to see that if we were satisfying the needs of the potential in every area, all callers could very easily be as busy as they would like to be.

Parting Shot

While we sometimes think in terms of needing more club members and more dancers to fill our halls, we perhaps should put the shoe on the other foot. *There are undoubtedly many people who need square dancing.*

The most difficult movement in square dancing today — or any day, perhaps — is the movement of a man entering a square dance hall for the first time. Once his reluctance has been beaten down and he shows up for his initial square dance experience, we should be able to do more than simply say "square dancing is fun." We should *prove* that for him there is a place where he can enjoy this great American pastime with friends he has never met before and in a degree of involvement of his choice.

"COLLECTOR'S ITEM"

COMPLETE SETS OF *Sets in Order* AVAILABLE

A limited number of complete sets of Sets in Order — all 21 years — 252 individual issues, are available to libraries, callers associations and dedicated individuals. They will be sold on a first come, first served basis *as complete sets only* for \$75.00 plus the cost of shipping.

In addition, some individual copies of back issues are available and want lists containing requests for five or more different dates will be filled in the order received and as rapidly as possible. Costs for single copies will be made on the per copy price appearing on the face of each magazine. Freight will be added to each shipment.

THE DANCER'S *Sets in Order* WALKTHRU

CLUB IDEAS

THE Y-THUNDERBIRDS of Charlotte, North Carolina, have developed several ideas which have proved most workable and enjoyable for its club members. Some of them are printed here and your square dance group may read them with the thought that some might prove adaptable to your needs.

Club Bulletin Board

The Y-Thunderbirds found a double purpose for a club bulletin board in that it also serves as an attendance board. The actual board is four feet tall by three feet wide and is made of $\frac{1}{4}$ " plywood. It stands on an easel which folds for easy carrying and storage. A replica of the club emblem, an Indian thunderbird, decorates the center of the board and is made from $\frac{1}{2}$ " Celetex.

Brass cup hooks are mounted in rows to the left and right of the bird. Aluminum name tags bearing each member's name are placed on these numbered hooks on the left side of the thunderbird in alphabetical order except

that the top row is reserved for the club officers. Couple's names are placed on the same hook with the gent's name on top.

When members arrive at a dance, each person is responsible for moving his (or their in the case of a couple) name tag from the left side of the board to a corresponding hook on the right side. Later in the evening the club secretary takes the attendance count from this right side of the board. (It's easy to see how each club member is technically a "Member of the Board" of the Y-Thunderbirds!)

The row of hooks at the bottom of the board is for honorary club members.

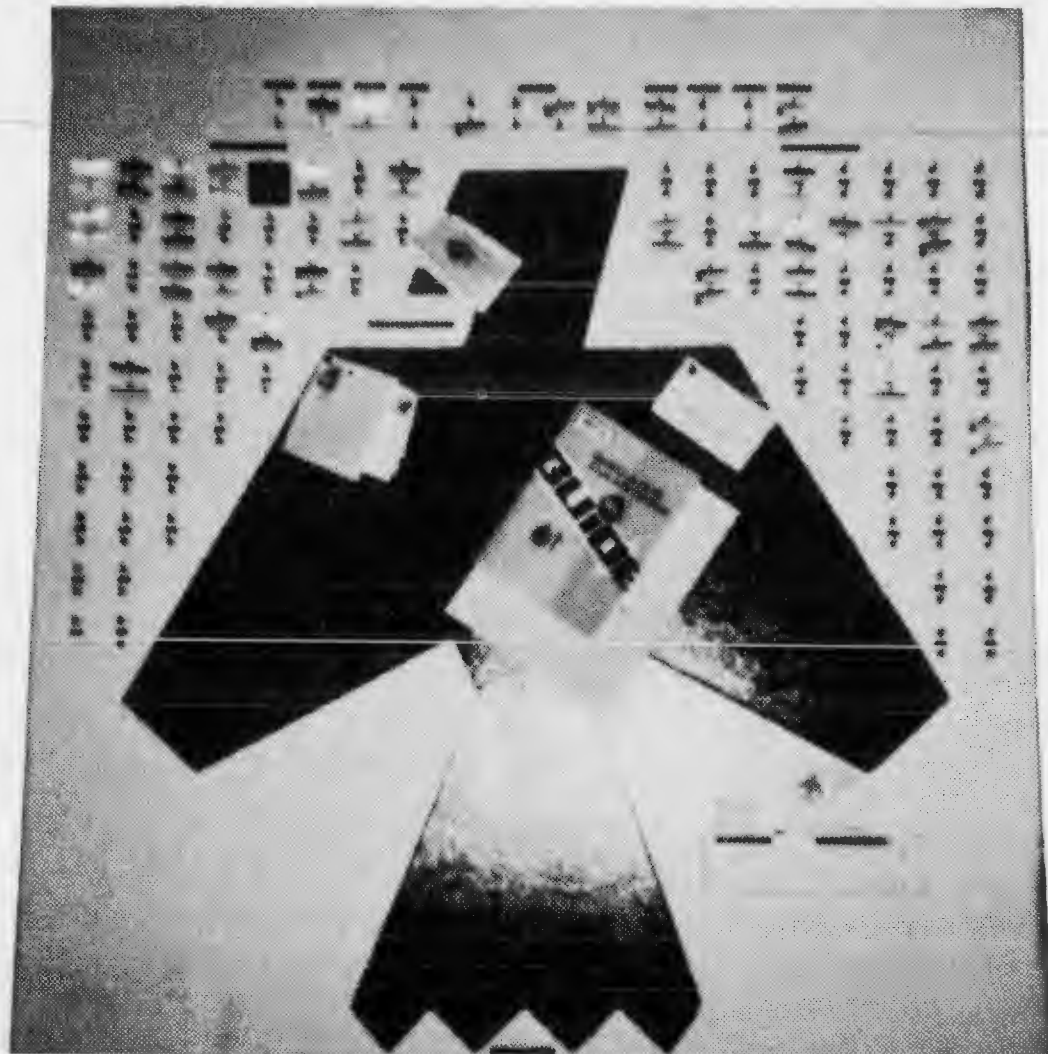
The thunderbird serves as the bulletin section for club news, thank you letters, etc. We're pleased to note a copy of the *Sets in Order Square Dance Guide* on the board—a helpful item for any square dancer when traveling or vacationing. Thumbtacks are stuck into the upper wings of the bird for members to use to attach items to the board.

A box at the lower right of the board is filled with guest name tags along with a red felt pen for writing.

Attendance Trophy

The combination bulletin board-attendance record has led to another club idea—that of awarding a trophy each year to the couple with the best attendance record.

Note the dark square at the upper left of the bulletin board. This indicates who is responsible for bringing soft drinks to the dance. This person will then move the square one set of hooks to the right, indicating the next couple who should bring the drinks.

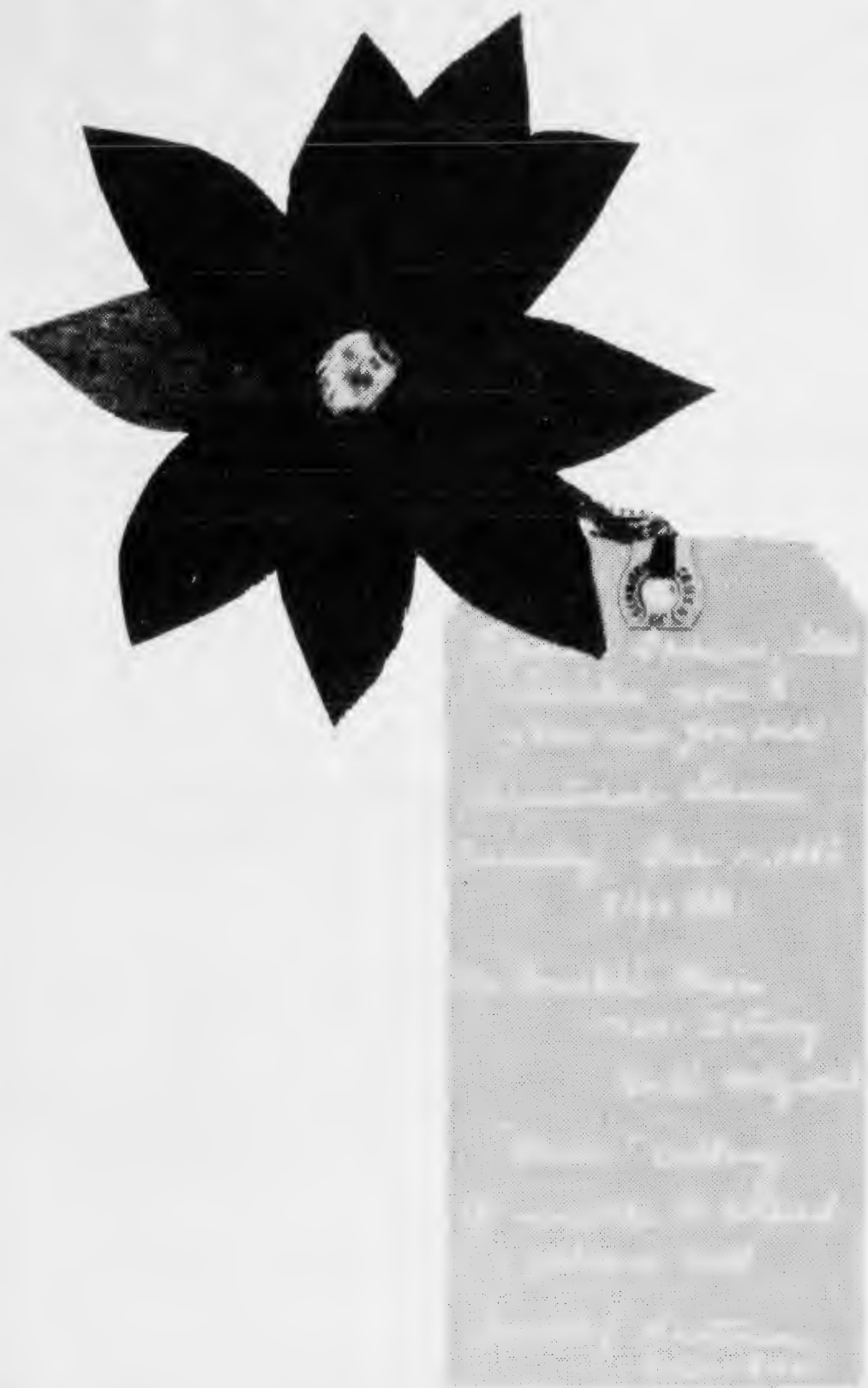


Heavy paper guest name tags are attractively printed in red with the club name and emblem.



Each couple in good standing automatically is a part of this yearly contest. He receives one point for each club dance he attends; two points for a couple. Should a National Convention, or a state or local festival occur on the same evening as a club dance, the person(s) attending are awarded the same points as for attending the regular home dance.

In the event of a tie, a trophy is awarded each couple. Winners retain the trophies as permanent possessions and should they win in successive years, new award plates are attached to the trophy.



SQUARE DANCERS, LTD., of North Hollywood, California, originated this invitation for a Christmas dance. Relatively inexpensive to make, simple in design, still it presents a most colorful and appropriate appeal for this time of year.

A kelly green, stiff cardboard baggage tag was used for the invitation. All necessary information was written on this in white ink. Ten petals, cut from red and green paper-ribbon, were glued together to form a flat poinsettia flower. A yellow paper-ribbon center was glued into place. The flower was then Scotch-taped to a green string tied to the baggage tag.

The entire invitation fits into a standard envelope and requires only the normal first-class postage.

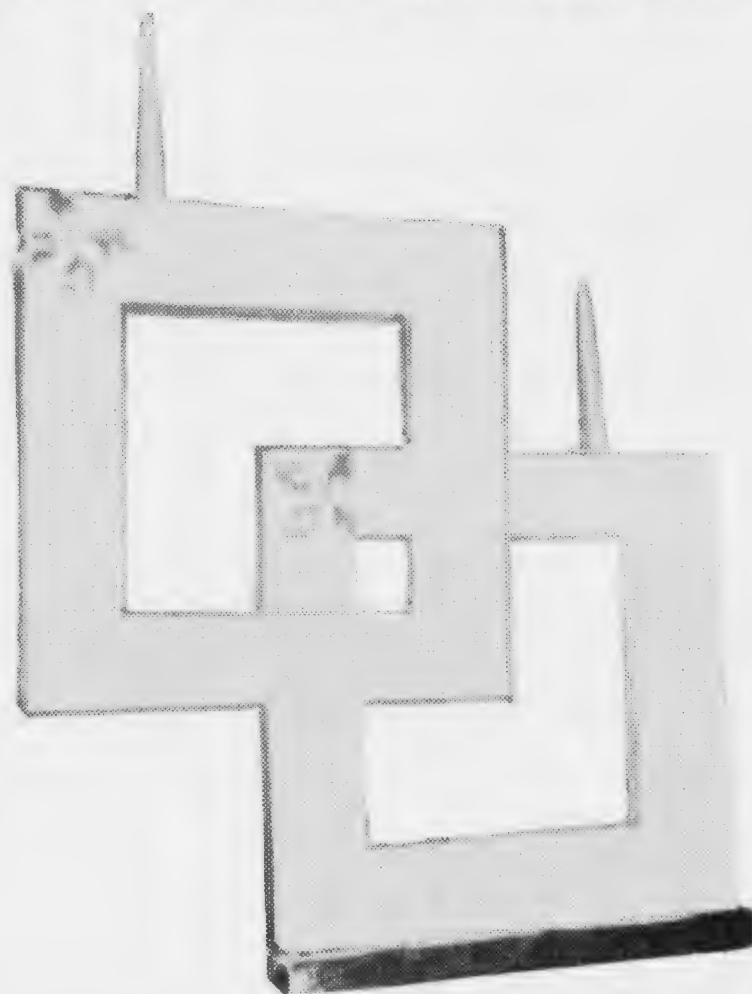
Decorations

Save your garden trimming chore until you can use the greenery for your Christmas square

Holiday Ideas

for SQUARE DANCE clubs

dance. Evergreen sprays brighten corners, windows and walls. Holly, mistletoe and red berry bushes are so attractive that perhaps club members will assist in the cleanup by asking if they may take some of the greenery home to use in their own decorations.



Partners All Square Dance Club of Miamisburg, Ohio, designed an unusual centerpiece for a refreshment table. Pictured here are two linked squares cut from two-inch Styrofoam and mounted in a wooden base. These are topped with red candles and festooned with sprigs of holly.

* * *

For other table ideas try turning large goblets upside down over bright colored Christmas ornaments. Top each with a ten-inch candle attached to the glass with melted wax or floral clay. The clay may be hidden with wisps of evergreen.

Or make a miniature Christmas tree by

securing a large baking potato into a needle-point flower holder. Stick pencil-pointed spruce ends into the potato so they taper to a point at the top. Trim these with tiny beads or ornaments.



A Christmas Card

We liked this idea from The Wheeling 8's of Brisbane, Queensland, Australia, as sent out last year. A group picture of the club was placed above a calendar for the following year and mounted in a folder, the cover of which sent the club's holiday greetings. A most personalized and useful idea.

A Christmas Gift

We can't think of anything more appropriate for square dancing than the following, written by the Shandon Square Wheelers and appearing in last December's *Central Coast Square Dance Chatter* of California:

"Christmas month is here. We are busy making long lists of ideas for just the right gift for each person on that list.

"Let's make a 'Square Dance Gift List'. I'll just bet your Club Caller would like to have each member be a GOOD LISTENER. Think how much smoother those squares would be if everyone REALLY LISTENED! A pretty nice gift for any Caller.

"Now for a gift for our beginning dancers. How about PRAISE? If we, as fellow dancers, use lots of praise, they will come along just fine. The Caller will instruct or correct when needed and our compliments will do the rest.

"The Club President and his wife might like

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the gift of PARTICIPATION. If each individual participates joyously in work, the meetings and fun, the entire group benefits. How easy then the Presidency.

"We can all give the nice gift of APPRECIATION. Find out who the committees are composed of and tell them you appreciate the job they do. Remember what a good, warm feeling it was when that happened to you? Let's pass it on as one of the Christmas gifts on our list."

BADGE OF THE MONTH



Traveling down South this month, we arrive at Marietta, Georgia, and pay a visit to the Y Knot Squares. This club adopted its name from its sponsoring organization, the local Y.M.C.A. An attractive letter and picture design spells out the title in blue and red on a white background.

Season's Greetings to this group and a special nod to all the Y's across the country who contribute to the support of square dancing.

YOUR ATTITUDE IS SHOWING

HOW MUCH TIME do you spend at each club dance out in the kitchen "getting things ready"? How much time do you spend at the hall ahead of time and afterwards decorating and cleaning up? How much time do you spend between get-togethers planning, arranging, telephoning, writing, at board meetings or special committee meetings?

After you've figured your own statistical

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answer to these questions, then ask yourself how you approach these activities? Do you do them because you really feel no one else in the club is capable of handling them? Do you accept them because you enjoy this part of square dancing as much as the actual dancing itself? Do you do them with a, "Why should I do all the work and they get all the credit?" mental approach?

Just how much of your time is spent in the non-dancing end of square dancing in ratio to the amount of time you dance?

Of course there are things that must be handled to make a club evening a happy and successful event, but it should never require one or two person's time to the exclusion of their dancing. Sometimes a person becomes so conscious of the self-importance of being an officer that he virtually rules out all time for just enjoying the dance.

Whether a person has a negative or a positive attitude about this extra work, if he spends too much time in doing things other than dancing, his presence will be missed on the dance floor. His friends came to dance with him.

Also when extra activities are handled solely by one person or by the same group all the time, others begin to feel left out by this exclusivity. Sometimes an overly-helpful attitude makes others feel inadequate.

So watch what kind of attitude you're wearing and share the wealth of responsibility. See if the greatest percentage of your time can't be shared with others, dancing in a square.

SO YOU LIKE TO MAKE MISTAKES?



WE DOUBT IF ANYONE will answer this question in the affirmative, but how many times have you found yourself, or someone in the club, making the same mistakes, encountering the same problems, in the same way, that the club encountered last year — and

the year before that? This seems to be one of the foibles of human nature, and yet there's a very easy and logical solution for it.

Every time minutes are kept of a meeting, they not only form a log or history of the group, but they also serve as guideposts for those who are to follow — IF someone will take the time to read and profit from them. This same theory can be applied to square dancing, square dance clubs and even to giving special square dance parties.

Why not keep a "log" or a Party Guide of each event your club puts on? This could be done in a simple outline form so that others could thumb through it quickly and find what they need to know. It might become a part of your secretary's book or it might be a separate item itself.

Let's start with a loose-leaf notebook. Here are some of the headings you might want to include: Themes, Food, Stunts and Games, Costs, Guests, and so on.

Details under themes might include the date and hours of each event, the location, whether costumes were worn, what decorations were used, etc.

Under refreshments you would certainly want a detailed breakdown of the food and the cost of it. If it was furnished by club members, it might be well to list who brought what so that the same members would not be asked to donate again the next time. Also, if some foods were especially well-received by the crowd, you might want to note these and perhaps even include the recipes. A quantity sheet detailing how much served how many would be a great help for the future.

The section on stunts could tell what special games or entertainment were presented, another help against later duplication.

Keep a list of committees, who headed them up, and also a list, either general or specific, with the names and addresses of the outside guests who were invited and who attended. You may wish to repeat invitations to the same guests another time or you may wish to "share" your wealth with different friends.

All of this information can be of great assistance in future parties. It saves preplanning time for some of it has already been done and is available in the book. It also can save making the same mistakes over and over, costly in both time and money, when such a book is passed from one party chairman to the next.



The Dancer Looks at SQUARE DANCING

The CARE and FEEDING of TRAVELING CALLERS

By Madeline Allen

I WOULD HATE to guess how many club and organization panels I have sat through, with questions always along the same lines. It occurred to me that I have never heard anyone ask what their club's obligation to the guest caller is, and I can only conclude that most club officers not only don't know the answer but don't even know enough to ask the question. So, I am asking for them, and I'll try to give them some sort of an answer, too.

Probably the greatest source of unhappy relations between guest callers and their hosts is faulty communication, caused mainly because club officers are always changing. A club decides to hire a "famous name caller" for its anniversary dance, and the secretary starts the ball rolling with a letter. The caller gets the letter upon returning from a tour and eventually answers it.

In the meantime, a new secretary has been elected and knows nothing of the caller or the coming dance. So, she waits for the next business meeting to find out what she should do. Is the fee mentioned too high? She doesn't know, and maybe no one in the club knows. So they appoint a committee to "look into the matter". Meanwhile the caller in question is holding the date and wondering if it is a firm one. Maybe he gets another date in the area, and hoping the first one is good, plans from there.

Back at the ranch, the committee reports that the club can't afford the fee requested and directs the secretary to write the caller and see if he will call for less. Now, the caller is on the spot. Two dates in the same area are better than one, even if one is cut-rate. So, maybe he reduces the fee a little and the club accepts the offer. It's all settled! He said he would come for \$75.00, but they don't bother to write him again to confirm. They sit back

and wait for the "Big Dance."

Does this sound incredible? If it does, you haven't talked to as many guest callers as I have. Callers are professionals; clubs, perforce, strictly amateur — and most of them show it! The lucky clubs have one or two Charter Members, no longer officers, who take charge of guest callers from the original letter to meeting the plane and putting them up for the night. (That was our job for years.) Some clubs have callers of their own who are willing to do this as a service, both for the club and for the visiting caller, quite possibly a personal friend.

Most clubs have to depend on a changing set of officers, often new members, and not knowing the callers or the rules governing the hiring of them. For those poor groping new people, here are a few pieces of advice. (I'll get to the callers later — they have problems, too.)

First, put *everything* in writing — and I mean *everything*! Never try to settle a date by cornering a caller at a big affair and asking him if he is free on a certain night next year. Even if he has a pocket calendar with him and says he is, he probably doesn't know for sure. If he does say yes, don't assume that he will remember who it was that asked him. Sit down as soon as you get home and write him a detailed letter stating the date, place, club or sponsor, type of dance, what you expect to pay and whether he would be calling it alone or with another caller. Also, let him know whether you have a round dance leader who will provide records and program and whether you expect him to bring his own sound equipment.

Treat him as you would a house guest. Invite him to stay, if you can, but at least offer to meet his plane and take him to dinner. Maybe a club member would like to have him as a guest. If this can't be arranged, you can reserve him a motel room — but, be sure to let him know if you expect to pay for it. Get it all into that first letter. Throw in enough goodies and you'll help him to decide whether or not he wants to take the date. You'll more than likely get your caller. For goodness sake, file a copy of your letter! A year is a long time to remember all you promised to do.

If the caller writes back that the date and the fee are satisfactory, don't stop there; write him again saying that the date is all settled.

A couple of months before the dance drop him a card — just to remind him. Don't take any chances. Most callers or their wives are reliable, but there are exceptions.

When your club has a guest caller, make him and his wife welcome. Introduce them to the dancers, make water available and have a good light on the stand. See that they have everything they need. See that the caller's wife has a chance to dance, or if she is tired and wants to sit out occasionally make sure that people sit down and talk with her. Go up and talk to the caller if you like, but give him time to plan his program. First and foremost, tell him what you expect in the way of a dance level and then leave it to him. After a few tips, he will know what the floor can handle. If he is worth hiring, he will do the job well. However, if he is off on the wrong foot, too fast for instance, then agree beforehand on one person to tell him. Quietly! He will thank you for it.

And what about the callers? The worst thing they do, in my opinion, is not answer letters. I know they are away from home a lot. They're busy and probably don't like to write much anyhow. But, in their business they or their wives have to do the answering. My favorite callers send little notes saying that they can't be certain right now but will let me know in a week or so, or, how about another date? They keep in touch and you know they haven't forgotten you. They also initiate suggestions for dates, sometimes a year in advance. Some new callers write to let you know that they are going to be in your area next month and would like you to help them line up some dates. (When you have never even heard them call?)

Several things guest callers have done have annoyed me. I dislike callers who say, "Just pay me whatever you like," and then gripe about what they get. I don't care for callers who cancel out without a good reason or a believable reason. I hate guest callers who try a new basic and see it flop and then make some crack like, "I guess that's too advanced for you." My favorite callers ask me and take my word for it, when I book them, or ask the club's regular caller, what to expect of a group. After all, they are not there to show how good they are, but to give the club a good time. And, I, for one, don't want them to forget it!

Speaking of cancelling out (very delicate territory), what is the right thing to do if either the club or the caller finds it necessary to cancel? The thing to remember is that an agreement between club and guest caller is a "gentlemen's agreement" only, dependent on the good faith and real intention of both parties. If a caller can't make a dance for a legitimate reason, not just because he got a better offer, I think the least he can do is to offer to find a substitute, which is easier for him than for the club.

If the club has to cancel, it had better be for a really good reason like losing the hall or the club folding. A sincere letter of apology and, if the notice is extremely short, an offer of partial payment is about all you can do. A cancellation at the last minute because the club gets panicky about drawing a crowd is seldom justified, nor is a change of plan by a new program chairman. Your club has an obligation to the caller, who has set aside a date for you, and your club's *honor* is at stake.

Finally, if it is going to be such a complicated proceeding, why hire a guest caller at all? Why not dance regularly to your own caller, who, you are sure, is better than anyone else anyhow? You could do that; many clubs do. But, you would be missing one of the great aspects of square dancing — the sense of belonging to a great movement that spreads over the country and the world and the feeling of participating in something bigger than your small community.

A guest caller from another local club may be no better than your own caller, but, at least he will be different. A guest from another part of the state is better and a caller from across the country, or even from overseas, is still more exciting. There is even the chance that a "nationally known caller" will really live up to his reputation and give you a dance you will never forget. I think it's worth the gamble.

ON STANDARDIZATION

Madeline Allen's views on styling and standardization expressed last month have generated considerable attention. There have been viewpoints on several sides and it is apparent that there will be considerable interest on this subject in the future. We invite your comments on the subject of a standard style of dancing and we'll be doing greater coverage on this in future issues.

HOMES for *square dancing*

Hayloft Steppers Barn — Sturbridge, Mass.

This is the way the Hayloft Steppers Barn looked when the club acquired it. An addition will let the building accommodate 30 sets of square dancers.



IN THE WINTER OF 1959 four square dance couples decided to form a club. These four couples along with the new owners of a farm in Brookfield, Mass, which included a nice barn, began the long and arduous task of preparing the upper floor of the barn for square dancing. With practically no money but a lot of enthusiasm, they finally were ready to open for dancing and the "Hayloft Steppers" came into being in January of 1960.

There were no members, so the club had

The "ground-breaking" ceremony was followed by an immediate plunge into the work of preparing the stone barn for square dancing.



to be built up through classes held by George and Yvonne Dumas who are still club caller, round dance teachers and one of the founders of the club.

Now, after nine years and three different owners of the barn, they have decided it was time to have a home of their own. The "Hayloft Steppers" formed an association and bought a lovely stone barn in nearby Sturbridge, Mass. On May 4, 1969 the ground-breaking ceremony for an addition, took place. Without wasting any time the bulldozer was put to work the same day. The present barn is 50 by 34 ft., when finished it will be 50 by 82 ft., and should hold up to 30 sets. One unique feature will be a floating floor to assure tireless dancing.

Much planning, hard work and ingenuity will be required to raise the necessary funds but it will be worth it because the club will be unusual in that it will be the only one in the area to own their own barn. The aim of the "Hayloft Steppers" is to have the new barn ready for their 10th anniversary celebration in June of 1970.

Old Sturbridge Village, a nationally known historical village, is located nearby. Square dancers vacationing in the area will receive a warm welcome by the "Hayloft Steppers" who are well known for their hospitality.

Drop in and dance on our floating floor.



STYLE SERIES:

LINES WALK IN

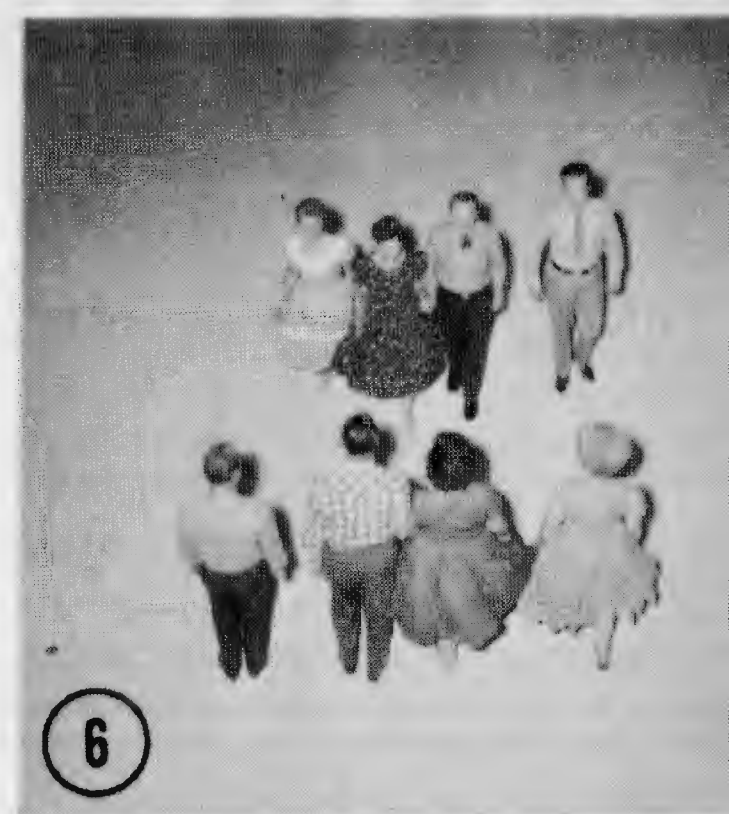
THERE'S LITTLE DOUBT that a standard basic getting its share of workouts these days is the Grand Square. No fewer than ten variations have found their way into the Style Lab in recent years. We've had the Grand Prowl, the Grand Spin, and virtually every imaginable combination tied into the general Grand Square traffic pattern.

In this issue we look at a concoction by Deuce Williams of Dearborn Michigan. Deuce gets away from the word "Grand" in the title

and simply calls the movement Lines Walk In. In principal, from two facing lines of four, those dancers on the ends of each line walk across then turn a quarter in. Simultaneously, those in the center of each line do the first eight steps of a Grand Square. They move forward three steps toward their opposites, turn a quarter to face the person who previously was beside them on the fourth step and, with a new person beside them, back up four steps. A new line of four is formed as a result.

A typical example of this might work in the following way: starting from a square, the four ladies Grand Chain to their opposite where they are courtesy turned (1). The head couples move to the right (2) and circle four with the side couples breaking to a line of four (3).





At this point the action *Lines Walk In* begins. Those on the ends of each line move across, passing right shoulders with their opposites (4) until, after four steps (5) they reach their new position, turn a quarter, and stand ready as the other couples fit in between them (6).

While they are doing this, those in the center of each line start a Grand Square movement by moving as couples into the center (4). As they reach their opposite they turn a quarter to face the person who, a moment ago was beside them (5). They turn back up four steps to form lines of four with the end couples (6).

In the example we are using, the movement *Lines Walk In* is repeated. We notice (7) that the dancers all start moving simultane-

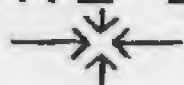
ously. Those on the ends must be sure to walk forward four steps before turning (8) so that room is left in the center of the new line for the couples doing the Grand Square portion to move in between them (9).

From this point in our example the dancers do a Cross Trail to a Left Allemande. They pass through (10) and cross (11), ladies moving to the left in front of the men as the men move to the right behind the ladies (11). All meet their corner for an Allemande Left (12).

As in the case of most *gimmick* movements, *Lines Walk In* will probably be described briefly each time it is used with a group. Because it is a double-action movement with two couples doing one action as the two others do a second, it is not practical to call the action descriptively.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

North Dakota

President of the North Dakota Square Dance Clubs, Inc., the State organization, is Morton Pederson of Jamestown. Prairie Squares is the organ of the association and Gerry Ohlgren is Editor. North Dakota Clubs are looking towards their 16th Annual Square Dance Convention on April 3-4, 1970, in Jamestown.
—Ed Lynde

Montana

The Yellowstone Square Dance Council has as its current President, Allen McMillan of Billings.

Colorado

Colorado ladies have adopted a basic dress design to advertise their State festivals and to dance in at the 1970 National Convention as well as other appropriate spots. It can be varied to suit individual tastes but basically, it is a two piece dress with a washable skirt that can be worn with blouses of various colors. Along the bottom of the skirt are two blue bands spaced about 5" apart. Eight 5" block red "C"s with bright yellow centers are spaced around the skirt between the two bands. The idea is that the bands and the "C"s will be drawn on the material with embroidery paint.

Illinois

Square dance caller Marvin Labahn of Chicago was written up in a recent issue of Streamliner, company publication of the General Motors Division for which he works. The article cited Marvin's appearance on a square

dance T.V. special, Swinging Squares, which was picked up and shown by NBC stations in New York and Los Angeles. It also describes his visit to his son, John, stationed with the U.S. Air Force at Aviano, Italy. While there, Marvin called for the Aviano Hi-Steppers Square Dance Club.

Ohio

New editors of Square Notes, publication of the Southwestern Ohio Square Dancers Federation, Inc. are Dick and Flo Rohe of Newport, Kentucky.
—Joan Bauereis

New president of the Akron Area Square and Round Dance Federation is Bill Mankamy of Cuyahoga Falls.
—Dot Fenn

New York

Square dancers visiting in New York City this fall and winter are invited to dance with Sleepy Hollow Squares on 2nd and 4th Mondays, Sept. 8 thru June 8. The club is comprised of "singletons" and couples who meet at McBurney YMCA on 23rd St. near 7th Avenue. Contact is Connie Wooll, TR 78853.

Dec. 27 thru Jan. 4 are the dates for the Gala Christmas Week Square Dance at the Country Fair in the New York Coliseum. Dancers are invited to come and dance as a club group and choose their day. There will be two sessions of dancing daily — afternoon and evening. Included will be some audience participation. Those clubs interested may contact Harry Lazar, Coordinator, 6246 Alderton St., Rego Park, N.Y. 11374.

D.C. Area

William P. Wolf of Silver Spring, Md. is the current president of WASCA, the Washington Area Square Dancers Cooperative Assn.

Connecticut

The 16th Annual Inter-Club Square Dance sponsored by the Connecticut Square Dance Club was held on Nov. 14 at the Wolfpit Elementary School in Norwalk. Al Brundage and Bill Dann were the featured callers. Connecticut Square Dance Club is actually 19 years old, having been formed in 1950. There are no charter members still dancing in the group but there are some who have been dancing with it for 18 years. —George Poole

Bob Osborn is president of the Connecticut Association of Square Dance Clubs.

New Jersey

To start off the New Year, Glenn Cooke will be the guest caller at the Hayloft in Asbury

Thailand

Square dancing returned to Bangkok a year ago when Bangkok Klong Hoppers were formed. Starting with eight dancers and a few records, the club has expanded to its present size of 50, with a professional square dance caller, Jim LeBlanc. Jim, now assigned to SEATO, came to Bangkok from Heidelberg, Germany, where he called for Heidelberg Hoedowners. The Klong Hoppers are now multi-national with Thai, English, Australian, New Zealander and American members.

During the year the club has presented several exhibition dances for Thai, American and United Nations groups. Their attempt to teach a half-dozen basic square dance steps to 75 Thai-English teachers in one evening was both challenging and rewarding. Last Memorial Day the Hoppers traveled to the big American Air Base, U-Tapao, in South-Central Thailand and danced for and with the GI's at the USO. They dance regularly on Thursday nights at the US Military R & R Center

Here is a practical as well as beautiful kind of Christmas tree received by caller Bill Walsh of Summerside, P.E.I., Canada, and his wife Bea. The tree was decorated with money and presented by the Maple Leaf Dancers of Kensington.



in Bangkok and all square dancers on R & R from Vietnam are invited to attend. The same invitation is extended to any square dancers who may be traveling in South East Asia. Call Major Norman M. Sorensen in Bangkok at 911643.

Germany

New officers of the European Assn. of American Square Dance Clubs are Chuck Barton, President; Marv Leibowitz, V.P.; Chuck Steele, Secy.; Ray Poland, Treas. and Jim Cholmondeley, Publicity Director. During the EAASDC meeting at the 15th Annual Round-Up the Berlin Square Dance Assn. won the bid for the Spring Jamboree to be held April 10-12, 1970. EAASDC members are reminded that at the present time Berlin is the only place where a dancer can earn a "Behind the Iron Curtain" badge. Dates for the Winter Jamboree were firmed as Dec. 5-7 at Ramstein and Cast-Offs Club will host.

European Callers and Teachers Assn. have as their new officers: Bill Zambella, President; Dale McClary, V.P.; Jim Robar, Secy-Treas. and Frank Olinger, Callers/Dancers Liaison.

Minnesota

In Minnesota, Walter and Donna Anderson head the board for the Fargo Moorhead Square Dance Assn. And president of the Minnesota State Square Dance Federation is Norm Walkhauser of North St. Paul.

Michigan

Wayne and Norma Wylie of St. Louis headed the round dance program for the Ninth Annual Michigan Square and Round Dance Convention at Cobo Hall, Detroit, on November 7-8. The calling slate included Bob Fisk, Bob Yerington and Singin' Sam Mitchell.

Steve Hustafa is the new president of the Kalamazoo Square Dance Assn. He succeeds Richard Mench and lives in Kendall, Mich.

Kentucky

On Thanksgiving weekend, November 29 was the date for the 10th Annual Festival of the Kentucky Square Dance Callers Assn. Location was Seneca High School in Louisville and the theme tapped the space idea with, "Promenade on the Moon." —Fred Heeb

Virginia

Over 200 dancers turned out for the annual Fall Kick-Off Dance sponsored by the Peninsula Square and Round Dance Assn. in Newport News on Sept. 27. Funds accumulated

go to publish the association monthly newspaper and yearly Directory of Square Dancers. There are 14 member clubs in the Peninsula Association.

The Peninsula Association is planning two major events for December — one, on Dec. 6, being the Toys for Tots Dance at Warwick High School in Newport News. The other is the 2nd Annual New Year's Eve Dance on Dec. 31 at Sedgefield Elementary School in Newport News.

— *Bill Wandell*

New Zealand

The New Zealand Square and Round Dance Review is published in Dunedin and contains news of square dancing activities thruout the country. One notable item was from Jack Gates of the Flat Bush Primary School in Papatoetoe East. He reported, "I conduct my dance club in Otara, a multi-racial area of State houses with very few amenities yet for young folks. I started dances on Friday nights primarily to give youngsters some interest. . . . About 200 children wanted to attend but as the hall catered for only 150, we had to change from a public dance into a club, to restrict numbers. We now have 100 enthusiastic dancers from 9-15 years of age. Started off teaching waltz and old time dances, filling in with folk dances. . . . Then I went to Doc. Stackman's teaching sessions . . . bought his L.P. and introduced, 'Swanee' to the kids. It was a bit tough to start with but went down well."

Also included in the Review are listings of up-coming square dance events and reviews and notations on current figures being taught.

— *Carrie Hirt*

Georgia

An up-coming National Geographic Magazine is purported to include pictured square dancing along with an article called, "The Golden Isles of Georgia." This refers to the islands just off Georgia's coast and one of them, Jekyll Island, is where a yearly Jamboree is held in August at Stuckey's Inn. Dancers were caught by the National Geographic camera this year.

At the late-summer meeting of the Dixie Federation Dancers Assn., the Capitol City Squares of Tallahassee, Fla. won the pennant

for having the most dancers in attendance.

— *Bob Bennett*

West Virginia

The Centennial Square Dance Club of Clarksburg was organized in 1963 for the purpose of doing exhibition square dancing thruout West Virginia's Centennial Celebration. The square dance fever prompted the dancers to continue the fun. One of the club's most widely attended events is its annual Square Dance Outing at Blackwater State Park, Davis. Dick Moats, the club caller, acted as M.C. for this year's outing on Nov. 8. All of the park facilities were given over to square dancers, many of whom came from Pennsylvania, Maryland and Ohio as well as West Virginia.

— *Margaret Hamilton*

Florida

In common with many traveling square dancers, the Howard Hugheses of Satellite Beach found themselves "at home" with square dancers anywhere they went on a recent camping-square-dance trip thruout New England. The Hugheses are co-presidents of the Allemanders of Satellite Beach and are busy with a new beginner class being taught by Bill Marquis.

Allemanders chased away the gloom for the patients at Carnegie Gardens Nursing Home in Melbourne on a rainy sunday P.M. in Sept. with Bill Marquis calling. Wasted fingers tapped the arms of wheelchairs in time to the hoedown music and lined faces lighted up with interest. The Allemanders suggest that it would be a wonderful Christmas present for clubs all over the country to give programs for these forgotten senior citizens. "All it costs is an hour or two of time," they say, "the returns are tenfold."

Squares and rounds with Fred Christopher's Summer Squares in Harbour Heights Hall, Punta Gorda, came to an end in September until the next session, May-Sept., 1970. This group concentrates on workshop material in their air-conditioned hall during Florida's sultry summer months.

— *Rose Flash*

Arizona

Chairman of the Old Pueblo Square Dance Association is Orville Smith of Tucson. Visitors to Tucson may look in the white pages of the telephone book under Square Dance Information to learn about dancing in the area.

Holiday Village of Mesa announces its square dance program for 1969-70 as follows:

Dec. 7 — Dick Parrish calling; Dec. 21 — Wayne West; Jan. 4, 1970 — Gary Shoemake; Jan. 18 — Bill Strickland; Feb. 1 — Arnie Kronenberger; Feb. 15 — Bob Johnston; Mar. 1 — Roger Morris; Mar. 15 — Bruce Johnson; Mar. 22 — Beryl Main. — *Stephen Hayes*

Spain

The class of Fall '69 began sessions on Sept. 17. To initiate the new students into the swing of square dancing, there was a pot-luck dinner at the sponsoring Madrid Squares' regular home base, La Cita Service Club, on Sept. 13. Classes were planned to be held for 5 weeks, followed by a Jamboree in early November. Caller for the class is Harry Cacy.

Texas

The Breckenridge Square Dance Club has celebrated 40 years of continuous operation as a square dance club! Their anniversary dance was held on November 15 at the Woman's Forum with Owen Renfro of Abilene calling. The club was organized in 1929 at the Snowden-McSweeden warehouse 3 miles north of Breckenridge with 12 couples attending. Mrs. E. V. Green was organizer and president for two years. The club soon outgrew their meeting place and moved to a larger hall at Black Camp, an oil camp.

California

Hot Timers Club sponsored a beginners class on Wednesdays, starting in September, at the J. C. Crumpton School in Marina on the Monterey Peninsula.

Pat and Louise Kimbley of San Diego cooked up a new round dance, Hawaiian Holiday, as part of a luau given by the Warrant Officers Assn. there. The idea was to gain recruits for round dancing and the end result was a new round dance class at the U.S. Naval Station in San Diego, starting in October in the Brass Room at the Officers Club. It is open to all officers of the armed forces and their guests.

Ontario

Perhaps this is after all the year of the adult; adult education and recreation classes in square dancing are bursting at the seams in the Toronto area, a report that is easy to hear. At Peterborough, Bob and Jane Jaffray report another near-capacity registration this year after steadily accelerating attendance during the past several years. Orphie Easson of St. Catharines reports a similar situation. The new town of Mississauga is opening sev-



A Christmas Formal Square Dance? Why not? The smiling faces of the Wesley Whirlers of Regina, Saskatchewan, show how much fun it can be. At this annual club event the ladies wear their prettiest party gowns; men are in "black tie" and presented with red silk cummerbunds as they come in.

— Photo by The Leader

eral new square dance classes this year, one in the Meadowvale Community Hall with Don and Marge Sherlock.

Officers of the Toronto and District Square Dance Assn. are Bill Murray, Oshawa, Pres.; Bill Robinson, Brooklin; Bob Jaffray, Peterborough; Art Gibson, Toronto; Alan Munro, Woodbridge; Dave Moss, Ancaster; Ernie Carviel, Hamilton; Don Sherlock, Streetsville.

— *Mollie Elliott*

President this year of the Ottawa Square and Round Dance Association is Reg Scoates of Ottawa.

— *Babs Sullivan*

Italy

The San Vito Grape Stompers, formed in February 1969, meet each Tuesday for instruction and each Saturday for fun dancing at the San Vito Air Station Service Club from 7:00 until 10:00 p.m. Square dancers traveling in Southern Italy are invited to write the club's president Don Orman, 6917 Security Group, Box 78, APO New York 09240, or to phone him at the Air Station, phone 308, for additional information.

Missouri

The Carousels Round Dance Group of St. Louis celebrated its 20th Anniversary of continuous round dancing on September 2. This is one of the oldest round dance groups in the country and has been meeting in the same hall for 19 years. Lucyan Ziemba and Jo Coosey are directors.

The Annual Missouri Round Dance Festival was held on October 10-11 at Liberty Park, Sedalia. Manning and Nita Smith were featured.

— *Rosemary Parker*



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

December, 1969

BACK IN THE DAYS of the old Do Si Do Club, in North Hollywood, California, and for more than two decades afterwards, our feature caller "Jonesy" Jones has been giving out his own special brand of square dancing enjoyment. The thirteen calls that follow are, as usual, not necessarily original with the feature caller but are calls enjoyed by him and his dancers.

Four ladies chain
Heads square thru
Do sa do
Spin chain thru
Men run
Bend the line
Star thru
Square thru three quarters
Left allemande

Four ladies chain
Half square thru
Go right and left thru
Turn thru
Centers left turn thru
Centers in
Cast off three quarters
Star thru
Centers square thru nine hands
The others California twirl
Then divide star thru
Divide again
Star thru
Allemande

From promenade
Sides wheel around
Right and left thru
With a full turn
Ladies lead dixie chain
Go to the next
Two ladies chain
Right and left thru
With a full turn
Ladies lead dixie chain
Go on to the next
Two ladies chain
Pass thru
U turn back
Star thru
Find your corner
Left allemande

Sides right and left thru
Four ladies chain
Chain right back
Whirl away half sashay
Stay that way
Sides face get set
Odd grand square (patter)
Sides keep on facing
Back right up two lines of four
Pass thru
Wheel and deal
Double pass thru
First couple left
Next one right
Square thru five hands
Find old corner
Left allemande

From promenade
One and three wheel around
Pass thru
On to the next
Star thru
Dive thru
Pass thru
Star thru
Pass thru
Bend the line
Pass thru
Wheel and deal
Double pass thru
First couple left
Next one right
Star thru
Dive thru
Pass thru
Star thru
Left allemande

One and three square thru
Right and left thru
Dive thru
Square thru
Sides divide
Star thru
Dive thru
Square thru
Heads divide
Star thru
Dive thru
Square thru
Sides divide
Star thru
Dive thru
Pass thru
Left allemande

Sides star thru
 Right and left thru
 Pass thru
 Swing thru
 Girls trade
 Boys trade
 Boys run
 Couples trade
 Couples circulate
 Couples trade
 Couples circulate
 Wheel and deal
 Dive thru
 Square thru three quarters
 Left allemande

Heads right and left thru
 Same two ladies chain
 Number four face your corner
 Star thru
 Square sets just like that
 Sides cross trail thru
 Around two line up four
 Pass thru
 Cast off three quarters
 Girls star left
 Men star right
 Reverse the star
 (One like Venus one like Mars)
 Men step in behind your maid
 An eight hand star
 Girls roll back
 Pass your man
 Corners all
 Left allemande

Heads star thru
 California twirl
 Split the sides around one
 Face down the middle
 Box the gnat
 Look 'er in the eye
 Pass thru
 Separate go around two
 Hook on the ends
 Make lines of four
 Center two pass thru
 Split those two
 Make lines of four
 Pass thru
 U turn back
 Pass thru
 There you stand
 With the lady on your right
 Left allemande
 Go right and left
 Meet a brand new maid
 Take her by the hand
 All promenade don't slow down
 One and three wheel around
 Right and left thru
 Same two ladies chain
 Now chain the line
 Promenade don't slow down
 Two and four wheel around
 Cross trail thru
 Left allemande

From promenade
 One and three wheel around
 Do sa do
 An ocean wave rock it up and back
 Swing thru
 Star thru
 Substitute (back over two)
 Star thru
 Pass thru bend the line
 Do sa do
 Swing thru
 Star thru
 Substitute
 Star thru
 Pass thru bend the line
 Do sa do
 Swing thru
 Star thru
 Substitute
 Square thru (facing out)
 Bend the line
 Two ladies chain
 Star thru
 Pass thru
 Left allemande

"JONESY"



Mention the word "Jonesy" and an entire generation of square dancers sits up and takes notice. Here is one of the few men who has bridged the activity from the traditional period to the contemporary. Fenton "Jonesy" Jones and his wife, Florence, have built an endless string of friends through club work, festivals and travel calling. Jonesy's records on a number of different labels span more than twenty years of calling. It is a privilege, this month, to honor this perennially youthful favorite.

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads promenade half way**Lead to the right****Circle to a line****Pass thru****Wheel and deal****Substitute****Double pass thru****Cloverleaf****Double pass thru****Cloverleaf****Centers pass thru****Right and left thru****Dive thru****Two ladies chain****Pass thru****Left allemande****Two and four right and left thru****Same two ladies chain****Number one face your corner****Star thru** (Square your sets just like that)**One and three cross trail thru****Around the outside around two****Hook on the ends****Form two lines****Pass thru don't turn back****Girls circle four****Men circle four****Girls star right****Men star left****Men** (In rotation)**Step in behind your maid****Walk right along a right hand star****Girls roll back****Pass your man****Here comes corner****Left allemande****Two and four right and left thru****Four ladies whirlaway****Square your sets that way****First couple go down the floor****Split number three****Make a line of four****Forward four****Come back in time****Forward to the middle****Bend the line****Box the gnat across from you****Finish it off****Right and left thru****Pass thru****Split those two****Form two lines****Pass thru****Join hands again****Arch in the middle****The ends duck in****Pass thru****Right and left thru****Eight chain thru** (patter)**Star thru****Right and left thru****Whirlaway half sashay****Box the gnat****Change hands****Left allemande****MORE POOR FOUR**

By Bill Armstrong, Los Angeles, California

One and three ladies chain**Number two lady chain right****Number one lead right circle to a line****Number three lead right circle half****Dive thru circle six****Number three man break line of six****Forward six back in time****Forward again bend the line****Those who can right and left thru****Forward six come on back****Pass thru U turn back****Those who can right and left thru****Forward six come on back****Pass thru U turn back****Those who can right and left thru****Forward six six fall back****Pass thru U turn back****Those who can right and left thru****Forward six star thru****Those who can****Allemande left****SINGING CALL*****GONNA HAVE A BALL**

By Bruce Johnson, Santa Barbara, California

Record: MacGregor # 2056, Flip Instrumental
with Bruce Johnson**OPENER, MIDDLE BREAK, ENDING****Allemande left with the corner****Go right and left turn back three people****You count to three you bet****One two three turn back one to an****Allemande thar hang on tight****The men back up you've got a back up star****Shoot that star****A grand ol' right and left around ya know****Hey when you meet that lady****Promenade back home ya' go****If you'll do the dancin'****I'll do the call**

(I like to dance with this gal most of all)

We're gonna have us a ball**FIGURE:****One and three promenade halfway****Half way 'round I say****Same two go forward up****Come back to place and whirlaway****Pass thru separate****Go 'round just one and then****You make a right hand star and turn it****One time my friend****Allemande left your corner****Do sa do your own****Swing the corner lady****Then you promenade her home****This gal is the happiest one in the hall****This gal has something that makes men fall****This gals the best looking in the hall!****We're gonna have us a ball****SEQUENCE:** Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ROUND DANCES

VOO-DOO RHUMBA — Hi-Hat 867

Music: Joe Leahy Band — Saxophone, Flute, Piano, Guitar, Trumpet, Drums, Bass

Choreographers: Louis and Mona Cremi

Comment: An easy routine that should offer a good introduction to the rhumba. Eight measures repeat.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Side, Close, Side, Touch; Both Spin, 2, 3, — to end in CLOSED M facing WALL;

DANCE

1-4 Side, Close, Fwd. —; Side, Close, Back M's L and W's R hands joined, —; (W Under, 2, 3, —) Side, Close, Fwd, —; (W on Arnd end in BUTTERFLY) Side, Close, Back, — M facing WALL;

5-8 Rock Swd, Recov to L OPEN, Cross Thru to BUTTERFLY, —; Rock Side, Recov, Cross Thru to SEMI-CLOSED, —; Fwd Two-Step; Fwd Two-Step to CLOSED;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 Side, Behind, Side/Turn (bk to bk), —; Side, Behind, Side/Turn to face in CLOSED, —; Side, Close, Fwd, —; Side, Close, Back, —;

21-24 Back In, 2, 3, —; (W Turn, 2, 3, —) On Back, 2, 3, —; Chase, 2, 3, —; (W Turn, 2, 3, —) Fwd, 2, 3 end in CLOSED M facing WALL, —;

25-28 Rock Fwd, Recov, Back, —; Rock Back, Recov, Fwd, —; Side, Close, Cross, —; Side, Close, Cross, —;

29-32 Side, Cross, Side, Cross; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-2 Roll LOD, —, 2, —; Point, —, —, —.

GOLDEN CHANDELIERS — Hi Hat 867

Music: Frank Sterling Band — Saxophones, Harpsichord, Trumpet, Violin, Drums, Bass, Piano, Guitar

Choreographers: Archie and Nora Murrell

Comment: Big band music and a waltz routine for experienced dancers.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;

DANCE

1-4 Fwd, 2, 3; 1/2 R Turn, 2, 3 M facing RLOD; Heel Pivot, 2, 3 end in SEMI-CLOSED facing LOD; Thru, Side, Close/Side;

5-8 Thru, Side/Close, Side; Manuv to CLOSED, 2, 3 M facing RLOD; Pivot, 2, 3; 4, facing LOD, Fwd, Close;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 Dip Back, —, —; Recov, Side, Close to

SIDECAR; Twinkle, 2, 3 to BANJO;

Twinkle, 2, 3 to SIDECAR;

21-24 Fwd(check), Recov, Side BANJO; Fwd, Lock, Fwd; Fwd, Lock, Fwd; Manuv to CLOSED, Pivot, 2 M facing LOD;

25-28 Fwd Waltz, 2, 3; Fwd Waltz, 2, 3 to SIDECAR; Fwd(check) Recov, Close to BANJO; Fwd, Lock, Fwd to CLOSED;

29-32 Fwd, Lock, Fwd; Manuv, Pivot, 2 M facing LOD and CLOSED; Fwd, 2, 3; (W Twirl, 2, 3) Fwd Waltz, 2, 3;

SEQUENCE: Dance goes thru twice, and second time thru the music retards. W does a slow R face twirl, change hands step apart and ACK.

THINKING OF YOU — Belco 236

Music: Rhythm Boys — Guitars, Vibes, Clarinet, Drums, Bass, Piano

Choreographers: Bob and Ardie Stagg

Comment: A well played recording of the tune "Honey". Tempo is quite slow. The routine for experienced dancers, has two parts. Part A has 16 meas., and Part B has 4.

INTRODUCTION

1-4 Both hands JOINED M facing WALL Wait, Wait; Push Apart, Back, Turn Out, Touch; Turn In, Together, 2, Touch;

PART A

1-4 Fwd, Side, Recov, Thru; Side, Behind, Side, Thru to SEMI-CLOSED to Closed; Side, Close, Fwd, —; Side, Close, Apart M's L and W's R hand JOINED, —;

5-8 Rock Side, Recov, Turn, Back to SEMI-CLOSED; Cut, Back, Rock Bk, Recov; Fwd, 2, 3, —; Fwd to SIDECAR, Side, Fwd, Diag Fwd;

9-12 Rock Fwd, Recov, Turn to BANJO Diag facing COH and LOD, Fwd; Rock Fwd, Recov, Turn to SIDECAR Diag facing WALL and LOD, Fwd, Fwd, Close, Back, —; (W twirl L) Side, Close, Side, Touch BUTTERFLY M facing WALL;

13-16 Side, Behind, Roll, 2 to face RLOD L OPEN; Rock Bk, Recov, Fwd, 2; Fwd, Close, Back, —; Back Turn/Face, Thru to LOOSE-CLOSED M facing WALL, —;

PART B

17-20 Side, Behind, Side, Turn face LOD in OPEN; Rock, 2, 3, Flare Thru to face RLOD L OPEN; Rock, 2, 3, —; Turn Side M facing WALL to CLOSED, Close, Side, Touch;

21-24 Rock Apart, Recov, Together, —; W Under, 2, 3, —; M Under, 2, 3, —; Rock Side, Recov, Together, —;

SEQUENCE: A-A-B-A-A-B plus three note Ending. Ending:

Dip Bk twd COH, Recov, Ack.

SWEET TALK — Belco 236

Music: Rhythm Boys — Guitars, Trumpet, Vibes, Piano, Drums, Bass

Choreographers: Vaughn and Jean Parrish

Comment: Music is well played but tune is quite repetitive. Dance routine is very easy. Sixteen (More Rounds on page 45)

LOUISVILLE

19TH

NATIONAL

SQUARE DANCE

CONVENTION®

June 25 · 26 · 27

Kentucky Exposition Center

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70

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19th NATIONAL SQUARE DANCE CONVENTION®

LOUISVILLE, KENTUCKY

JUNE 25, 26, 27, 1970



ROY & MARITA DAVIS
Gen. Chairmen

Roy and Marita Davis, General Chairman for the 19th National, together with all the dancers of the Kentuckiana area extend to you a sincere invitation to the 19th where you will be assured enjoyable dancing mixed with a generous portion of Southern hospitality. Roy and Marita have served as President and leaders of square and round dance clubs, and were President of the Kentuckiana Square Dance Association in 1963-1964. They have attended the last five nationals and are eagerly awaiting the opportunity to roll out the "Bluegrass Rug" for all the dancers nationwide.

A "Heavenly" experience awaits you. So, join the Nation in a Square Dance Vacation. Come to Louisville. Meet the fun people and renew old friendships.

Ya'll Come

Roy & Marita Davis





OLD KENTUCKY HOME

Guided Tours

Guided tours will include a ride on the Belle of Louisville, trips to Fort Knox, Patton Museum, United States Gold Vault, local plants and other points of interest.

All day excursions to Mammoth Cave, Lincoln's birthplace, Old Kentucky Home, Lexington racehorse farms and scenic state Capitol. Children under 6 must be accompanied by parents or suitable chaperone.



CHURCHILL DOWNS



BELLE OF LOUISVILLE



BLUEGRASS FARMS

Educational Panels and Clinics

Since one of the main differences between the area festival and the national convention is the addition of panels and clinics, we feel you are not taking full advantage of the opportunities afforded unless you attend some of the educational events.

EDUCATIONAL SECTION IN SEVEN PANEL ROOMS

Over 30 Panels and Clinics -- 42 hours total

FOR CALLERS

Clinics on:
Voice;
Programming;
New Callers;
Recording.
Caller Workshops.
Leadership Development Panels.

FOR ROUND DANCE INSTRUCTORS

Showcase of new rounds;
Panels on terminology;
Round dance choreography;
Panels on leadership development.

FOR SQUARE AND ROUND DANCERS

Panels for:
Square Dancers;
Organizations;
Leadership Development;
R/D Activities;
Square Dance Vacations;
Afterparty Fun;
Club Activities.

Youth Activities

Square Dancing daily in Whirlaway Room,
in East Wing of Exposition Center.

Special Parties

Swimming Party

Sock Hop

Information on Reservation Pick-up

Advance and Regular

Hotel and Motel accommodations for 20,000 people

All hotel and motel reservations should be handled at the time of registration.

There will be an information booth at each listed hotel and motel; souvenirs and cookbooks will be available for sale at these booths.

Restaurant facilities are adequate; cafeterias and fine dining rooms abound, both in dancing area and also in after party areas. Plans completed for eating close by for after parties, 11 P.M. - 2 A.M.

CAMPERS TENTERS TRAILERS

Sun Valley Country Club
Pool, Picnic area, and Shade
15 minutes on four-lane highway
to Convention site.

Standiford Field Airport
within Walking Distance

Exhibitions

Over 27 exhibition groups from various parts of the country will perform daily in the main coliseum. This is one of the highlights of the convention from the spectator standpoint. Children from 2 to adults to 90 will perform on the main coliseum floor.

Style Shows

Special session featuring outfits made by the home designer, for those who enjoy sewing.

The style show will feature selections furnished by participating western shops.

Horse Show

Over six hours of special exhibition by sheriff's posse, local saddle clubs and riding groups.

Open Jackpot Horse Show
Western and English Classes
Outdoor Horse Show Ring
Saturday Noon 'til All Horses Have Shown
Bring your horse and participate.
Free Admission to Spectators

Stock Auto Racing

Speedway
on Grounds

Golf

Par Three and
Miniature Golf
on Grounds

Baseball

International Baseball League
on Grounds

Booths

100,000 square feet of Booth Space
Exhibiting Square and Round Dance Apparel
and Accessories for All Dancers.

Afterparties and Trailend Dances

Thursday • Friday • Saturday

Fairgrounds Square Dancing and Round Dancing from 9 A.M. 'til 11 P.M. Daily. There will be Square Dancing in seven halls, Round Dancing in parlors A & B, C. and in the Savarin Ballroom, for a total of three Round Dance ballrooms. All of our top name callers and Round Dance instructors are already on the program.

After parties, from midnight until 2:00 A.M., are a must for conventioners. We have arranged 15 after party halls for your enjoyment. The Brown Hotel will be used exclusively for four Round Dance parties, held from the Roof Garden to the Crystal Ballroom. There will be ten Square Dance parties in hotels and motel areas. The Albert Pick, the Henry Watterson, and Seelbach grand ballrooms will feature Square Dancing, along with Stouffer's Louisville Inn. Also, Trailend Dances at the same hotels.

Free bus service from downtown hotels and motels to the Fairgrounds dance area. Parking facilities for 27,000 autos in well-lighted, police protected areas.

**The Best in R/D
Workshops and Clinics**

**R/D Trail End and Afterparties
at the Brown's
Beautiful Crystal Ballroom**

**Second Floor Ballrooms
Kentucky State Fair
and Exposition Center
air conditioned**

**Heavenly
Programmed
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**Interesting
Impromptu
Dancing**

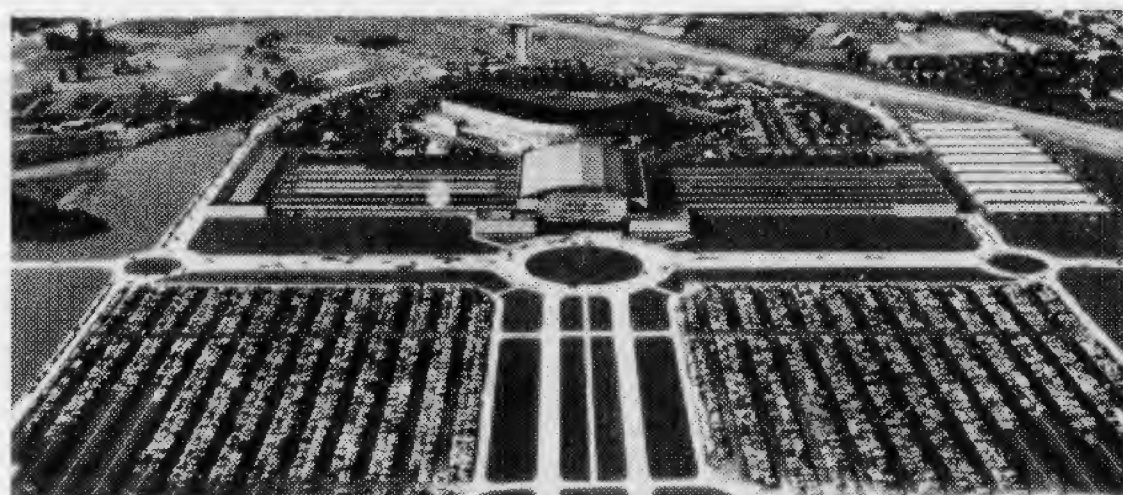
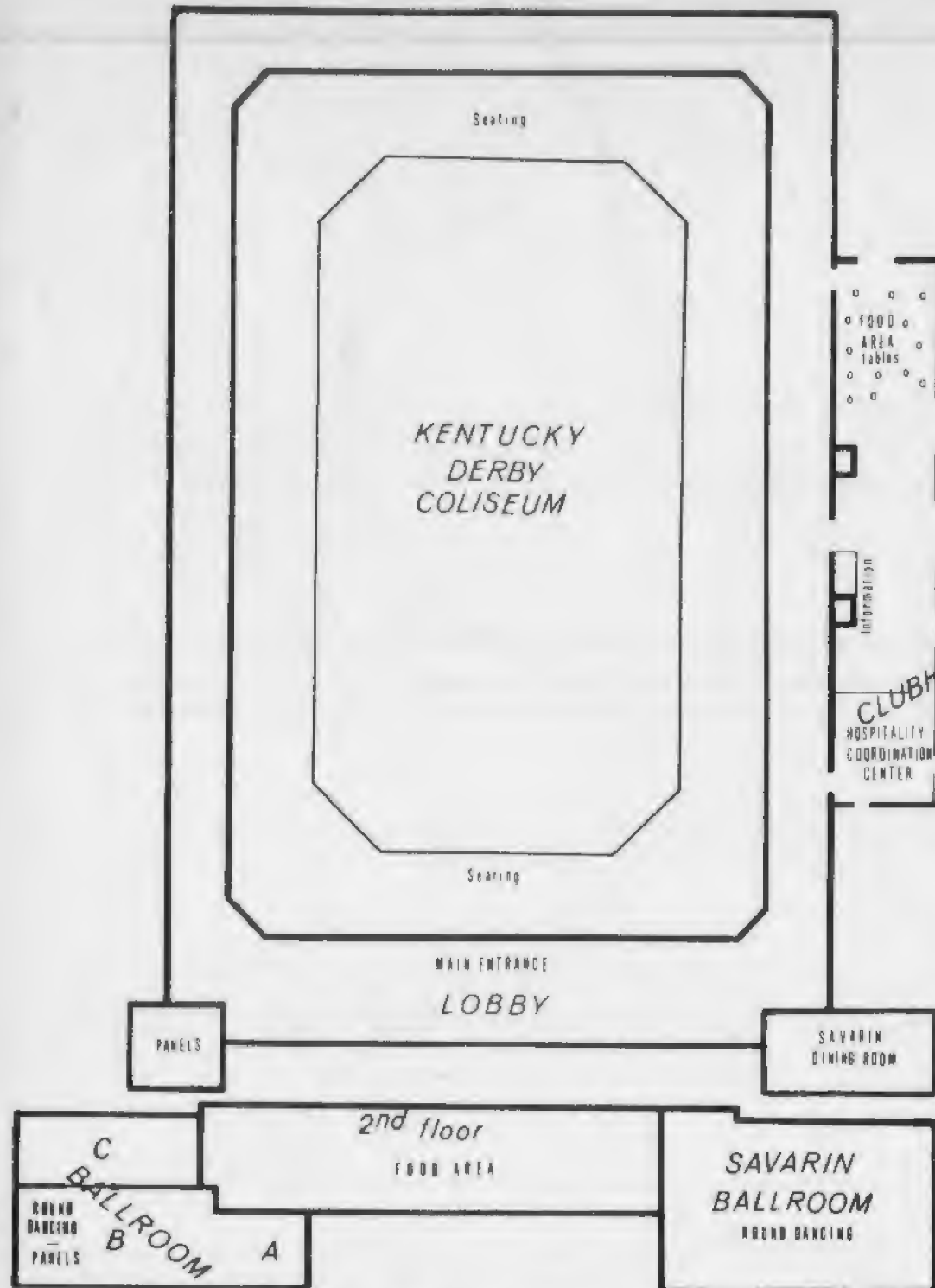
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The above area all under one roof will accommodate over 11,000 dancers.

14,000 seats in air conditioned comfort for spectators and dancers.

Activities from 9 A.M. 'til 11 P.M. For information write:

Box 1970, Louisville, Ky. 40201.

HOTEL AND MOTEL RESERVATIONS

Indicate your Housing Request NOW. Hotels and Motels will make reservations through our Housing Director ONLY. First come, first served. Please Print.

(please refer to reverse side for names, rates, and locations)

1st choice _____ 2nd choice _____

3rd choice _____ 4th choice _____

Please indicate **FOUR** choices. Your choice will be followed if possible, otherwise, comparable assignments will be made elsewhere.

Type of Accommodations Desired

Rates

_____ Room(s) with full size bed for one person	_____ TO _____
_____ Room(s) with twin beds for two persons	_____ TO _____
_____ Room(s) with double bed for two persons	_____ TO _____
_____ Suite(s) Parlor and one bedroom _____ Suite(s) Parlor and two bedrooms	_____ TO _____

Please Do Not Send A Housing Deposit With This Application

WILL ARRIVE _____ AM _____ PM WILL DEPART _____ at _____ PM
 Wed. 24 Thur. 25 Fri. 26 Sat. 27 Hour Date Hour

By Car _____ Other Transportation _____

Indicate if you wish space **reserved** for Camper _____ Trailer _____ Tenter _____

I will need space for Wed. _____ Thur. _____ Fri. _____ Sat. _____

CONFIRM HOUSING RESERVATION TO:

Your Name _____ Street Address _____

Names of Children _____ Ages _____

City _____ State _____ Zip _____



HOTELS & MOTELS

RATES SINGLES RATES DOUBLES

1	Kentucky Hotel	\$10.00 & Up	\$15.00 & Up
2	Brown Hotel	10.00 & Up	15.00 & Up
3	Stouffer's Louisville Inn	14.00 & Up	18.00 & Up
4	Quality Courts Motel	11.00 & Up	15.00 & Up
5	Holiday Inn - Midtown	12.00 & Up	15.00 & Up
6	Howard Johnson's - Downtown	12.00 & Up	13.00 & Up
7	Travelodge - 2nd Street	12.00 & Up	16.00 & Up
8	Seelbach Hotel	9.85 & Up	13.85 & Up
9	Watterson Hotel	9.50 & Up	14.00 & Up
10	Holiday Inn - Downtown	10.00 & Up	13.50 & Up
11	Albert Pick Motel	12.00 & Up	15.00 & Up
12	Executive Inn	13.00 & Up	16.00 & Up
13	Standiford Motel	11.50 & Up	17.00 & Up
14	Holiday Inn - South	14.00 & Up	16.00 & Up

HOTELS & MOTELS

RATES SINGLES RATES DOUBLES

15	Holiday Inn - Central	16.00 & Up	18.00 & Up
<input type="checkbox"/> 16	Brown Suburban Motel	10.00 & Up	15.00 & Up
17	Admiral Benbow Motel	11.00 & Up	14.00 & Up
18	Howard Johnson's - E.	9.50 & Up	12.50 & Up
19	Holiday Inn - N.E.	11.00 & Up	16.00 & Up
20	Holiday Inn - N. (Indiana)	11.00 & Up	16.00 & Up
<input type="checkbox"/> 21	Robert E. Lee Motel - Indiana	10.00 & Up	15.00 & Up
22	Churchill Inn	9.00 & Up	13.00 & Up
23	Louisville Manor Motel	8.00 & Up	10.00 & Up
24	Continental Inn Motel	7.50 & Up	9.50 & Up
25	Alamo Plaza Motel	10.00 & Up	14.00 & Up
26	Leslie's Motel	9.50 & Up	12.00 & Up
27	Marriott Motel - Indiana	12.00 & Up	16.00 & Up
28	Holiday Inn - S.E.	11.00 & Up	15.50 & Up

Round Dance after party & trail end dance

☐ Indicates Hotels with after parties & trail end dances

ADVANCE REGISTRATION APPLICATION

How many National Square Dance Conventions have you attended? _____

We are or have been Federation or Association Officers _____

— Check X for days attending —

Please type or print clearly. Use names you wish on your badges.

Last Name _____

Address _____

City _____ State _____ Zip _____

Advance registration fees per delegate are:

\$1.75 for 1 day: \$3.25 for 2 days: \$4.50 for 3 days

(25¢ per day higher at Convention.)

Make checks or money orders payable to:

19th National Square Dance Convention

May 1, 1970 is the deadline for refunds.

No Confirmation by Mail after June 1, 1970

His first _____

Her first _____

Childs first _____ Age _____

Childs first _____ Age _____

Childs first _____ Age _____

Souvenir Programs at \$1.00 each

Cook Book - over 400 recipes at \$2.50 each

(will be with badges at convention)

Make Total Remittance for this amount only \$

We Desire Tour Information _____

FOR PROGRAMMING PURPOSES

Please consider me for Programming as a

CONTRA DANCE LEADER ☐

PANELIST ☐

SQUARE DANCE CALLER ☐

EXHIBITION ☐

or OTHER _____

ROUND DANCE LEADER ☐

I am an ADULT _____

YOUTH _____

LADY _____

MAN _____

I will be available for Programming

THURS. _____

FRI. _____

SAT. _____

April 1, 1970 Deadline For Programming In Souvenir Program

(ROUNDS, continued from page 36)

measures long and intended for use with novice dancers.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;**

DANCE

- 1-4 **BUTTERFLY M facing WALL Swd Two-Step; Swd Two-Step; Push Apart Two-Step; Together Two-Step;**
5-8 **Face to Face Two-Step; Back to Back Two-Step; OPEN facing LOD Side, Behind, Side, Touch; Side, Behind, Side, Touch;**
9-12 **Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Thru, —;**
13-16 **Solo Circle Away Two-Step; Together Two-Step to CLOSED M facing WALL; Side, Close, Fwd, —; Side, Close, Back, —;**

SEQUENCE: Dance goes thru three times. Take SEMI-CLOSED third time thru for ENDING.

Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Step Apart, —, Ack, —.**

Suggested Drills For New Dancers

- 1st Night Intro/Meas 1-2 three times/Meas 3-4 one time/Meas 5-6 three times/Meas 7-8 one time/Complete drill three times/Add ending
2nd Night Intro/Meas 7-8 three times/Meas 9-10 one time/Meas 11-12 three times/Meas 9-10 one time/Complete drill three times/Add ending
3rd Night Intro/Meas 9-10 three times/Meas 13-14 one time/Meas 15-16 three times/Meas 11-12 one time/Complete drill three times/Add ending
4th Night Drill any rough spots then put dance together.

SHINBONE — Scope 15

Music: Country Brass, Clarinet, Guitar, Piano, Drums, Bass

Choreographers: Jim and Pat Mineau

Comment: Light but interesting music and a three short part dance with several repeats. Routine is quite easy and uses standard movements.

INTRODUCTION

Wait one drum beat

- 1 **OPEN Apart, Point, Together, Touch to SEMI-CLOSED;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step to LOOSE-CLOSED; Side, Behind, Side, Behind end in OPEN; Walk, —, 2 to Face and CLOSED;**
5-8 **Side, Close, Cross, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

- 17-20 **Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Away, —, 2, —; On Arnd, —, 4, —;**

- 21-24 Repeat action meas 17-20 end in CLOSED M facing WALL:

PART C

- 25-28 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross, —; Side, Close, Cross, —;**
29-32 **Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;**

SEQUENCE: A-B-C-A-B-C plus Ending.

Ending:

- 1-6 Repeat action meas 1-6. Twirl and ACK.

TOOT TOOT — Scope 15

Music: Country Brass, Accordion, Harmonica, Banjo, Drums, Bass

Choreographers: Oscar and Fran Schwartz

Comment: A lively instrumental to the tune "Toot Toot Tootsie". Part A has eight measures and Part B has four, plus a two measure ending. Easy but not for the novice.

INTRODUCTION

DIAG OPEN FACING Wait five train whistles

- 1-4 **Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;**

PART A

- 1-4 **Walk Fwd, 2, 3, Turn to SIDECAR; Side, Behind, Side, Front end in BANJO M facing LOD; 1/4 L Turn Two-Step,, 1/4 L Turn Two-Step,, 1/4 L Turn Two-Step end M facing LOD,;**

- 5-8 **CLOSED Walk Fwd, 2, Step/Close, Step; (W Rev Twirl) Walk Fwd, 2, Step/Close, Step end in CLOSED; Diag Out, 2, Step/Close, Step; Diag In, 2, Step/Close, Step;**

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action 5-8:

PART B

- 17-20 **Swivel to BANJO, Swivel to SIDECAR, Swivel to BANJO, Swivel to CLOSED; Swagger, 2, 3, 4; Fwd 1/4 R Turn, Turn Two-Step end M facing RLOD,; Step Bk, Bk, Turn Two-Step end M facing LOD.**

SEQUENCE: A-A-B-A-A-B-A-B plus Ending.

Ending:

- 1-2 **(Twirl) Walk Fwd, 2, 3, 4 end in SEMI-CLOSED; Face, —, Point, —.**

ENDS STAR THRU

By Ed Fraidenburg, Flint, Michigan

**Sides right and left thru
Now lead right and circle four
Side men break and line up four
Forward eight and back
Just the ends star thru
Same four right and left thru
Now circle up eight and
All four boys (girls)
Do a do sa do to an ocean wave
Swing thru and spin the top
The ends trade and
Then centers trade
Now pass thru
Left allemande**

Bob Baxter, Long Beach, California gives us three dances using Spin The Top and One Quarter More.

Heads square thru four hands
Spin the top and one quarter more
Swing thru right and left thru
Dive thru
Spin the top and one quarter more
Boys trade turn thru
Allemande left
(Have corner)

Head ladies chain right
Heads square thru four hands
Swing thru
Spin the top and one quarter more
Right and left thru
Dive thru
Square thru three quarters 'round
Allemande left

Heads lead right
Circle to a line
Slide thru
Spin the top and one quarter more
Boys run wheel and deal
Slide thru pass thru
Turn back head ladies chain
Allemande left

Wilf Wihlidal of Calgary, Alberta, Canada enjoys calling the three dances below.

#1

One and three square thru
Star by the right (outside two)
Heads to the middle
With a left hand star (full around)
Do sa do to a wave
Cast off three quarters
Centers trade swing thru
Cast off three quarters
Centers trade swing thru
Right and left thru
Dive thru
Square thru three quarters
Allemande left

#2

Two and four right and left thru
Same ladies chain
Heads lead right circle to a line
Pass thru wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru wheel and deal (girls in middle)
Turn thru
Allemande left

#3

Two and four square thru
Slide thru
Barge thru
Slide thru
Barge thru
Allemande left

Bill Barton, Cornish Flats, New Hampshire sent us several dances he enjoys calling. Below find ten of these.

NO TWIRL

Sides right and left thru
Four ladies chain
Couple number one split the ring
Around one line up four
Into the middle stand pat
Sides right and left thru (H)
Separate and star thru
(The line) **arch in the center**
Ends duck thru
Left allemande

SLIDE THRU WORKOUT

Head ladies chain
Heads slide thru turn thru
Do sa do to an ocean wave
Cast off three quarters
Slide thru
If you can turn thru
Everybody bend the line
Slide thru cloverleaf
Face your partner back away
Pass thru wheel and deal
Men slide thru turn left single file
Stand behind the girls
Girls half sashay slide thru
Turn right single file
Men turn back swing your own
Promenade

SMOKESTACK

Head ladies chain three quarters
Side men turn 'em rollaway
Line up three
Head men pass thru
Turn left stand behind the lines
Girls step forward square thru
Step forward again
Both turn left single file
Stand behind the men
Quadruple pass thru turn left
Follow the leader single file
Back out and circle left
Four men square thru
Star thru check your lines
Wheel and deal
Left allemande

ANOTHER SURPRISE

Sides right and left thru
Four ladies chain
New couple number two
Face your corner box the gnat
New head couples pass thru
Separate around two line up four
Bend the line star thru
If you can and if you want to
Left square thru
Others make a U turn back
If you can and if you want to
Box the gnat
If you can you have to
Left allemande

SQUARE TRADE

Heads star right
Corner star promenade
Inside out full turn
Sides wheel around
Half square thru
Men square thru three quarters
Girls trade
Left allemande

GIRLS LEFT SQUARE THRU

Four ladies chain three quarters
Head men with new corners up and back
Box the gnat
Right and left thru
Square thru circle four
Head men break line up four
Girls left square thru
Men pass thru
Left allemande

SMOOTH BUT SNAPPY

Heads square thru
Do sa do to an ocean wave
Cast off three quarters
Ends circulate
Centers run
Wheel and deal
Do sa do to an ocean wave
Cast off three quarters
Ends circulate
Centers run
Wheel and deal
Left allemande

TRIP UP

Sides right and left thru
Four ladies chain
Heads pass thru
Separate around two
Line up four box the gnat
Right and left thru
Pass thru wheel and deal
Double pass thru
Lead couple turn left single file
Three quarters around
Others turn back
Square thru four hands
Right and left grand

BARGE THRU EXPLOSION

Promenade with partner
Heads backtrack barge thru
Star thru promenade
Sides backtrack barge thru
Star thru promenade
Four couples wheel around
Heads backtrack barge thru
Star thru
Promenade the wrong way around
Sides backtrack barge thru
Star thru
Promenade the wrong way around
Four couples wheel around
Promenade with the partner

NOT HARD

Heads pass thru
Separate around one
Into the center
Box the gnat
Change girls do sa do
Back away sides pass thru
Separate around one
Into the center
Box the gnat
Change girls do sa do
Backaway
Heads cross trail thru
Separate around one
Into the center pass thru
Split two around one line up four
Centers cross trail thru
Ends pass thru
Left allemande

SINGING CALL*

RED CARPET

By Ernie Kinney, Cantua Creek, California
Record: Hi-Hat # 383, Flip Instrumental with
Ernie Kinney

OPENER, ENDING

Docey 'round your corner girl
See saw your own
Join hands circle left keep walking on
Gents move in a right hand star
Once around you go
Turn your corner by the left
Partner right you know
All four girls a left hand star
Go one time around
Turn your partner full around
And go left allemande
Promenade down to the station
Gotta let em know at the United Nations
We're gonna' roll out the red carpet
When you come home.

FIGURE:

One and three square thru
Go full around you do
Do sa do that corner girl
Then you star thru
Two ladies chain straight across
Turn a little girl and then
Sashay thru * girls turn back
Do sa do my friend
Star thru Frontier whirl
Swing ole' corner there
Left allemande new corner girl
Promenade the square
Gonna be a brass band at the station
Gonna let em know at the United Nations
We're gonna' roll out the red carpet
When you come home

* Explanation of Sashay thru

Two facing couples do sa do three quarters
The two men then pass "nose to nose" one
position to the right and end in a two faced line.
SEQUENCE: Opener, Figure for heads, Figure
for sides twice, Figure for heads, Ending

GB #1

By George Baker, Sherian, Wyoming
Heads square thru four hands
Square thru
Four hands with the outside two
Bend the line
Go right and left thru
Star thru eight chain two
Star thru right and left thru
Star thru eight chain three
Allemande left come back one
Box the gnat change hands same girl
Allemande left

KERPLUNK

By Harold Bausch, Leigh, Nebraska
Head gents and the corner girl
Up to the middle and back
Do sa do the inside track
Star thru and circle four
Men break and line up four
Pass thru wheel and deal
Centers U turn back
Star thru
Frontier whirl
Cross trail
Left allemande

SINGING CALL*

GLAD RAG DOLL

By Bill Snailum, Santa Ana, California
Record: Windsor #4926, Flip Instrumental with
Bill Snailum
OPENER, MIDDLE BREAK, ENDING
Allemande left allemande thar
Forward two the men you star
They call her glad rag doll
Shoot that star and on you go
Go right and left do paso
It's her by the left and the
Corner by the right (partner left)
Allemande thar the men swing in
You're in that star again
Shoot that star do sa do and
Promenade my friend
Promenade your baby
Dancin' with that pretty little lady
They call her glad rag doll
FIGURE:
One and three you promenade
Halfway there with your maid
Into the middle and square thru four hands
Do sa do the outside two
All the way and when you do
All eight circulate star thru
Pass thru partner trade*
Left allemande and then
Do sa do around your own
Left allemande again
Promenade your baby
Dancin' with that pretty little lady
They call her glad rag doll

*(California twirl may be substituted for partner trade)

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

THAT'S THE BREAKS

Another by Bill Barton
Four ladies chain
Sides pass thru turn back
Heads pass thru separate
Right and left grand

SIX HANDS

By Dave Morton, Nottingham, England
(From promenade with partner
in sequence)
One and three wheel around
One and four right and left thru
Same two left square thru six hands
Two and three star thru
Square thru three quarters 'round
Left allemande

SINGING CALL*

HEY GOOD LOOKIN'

By Deuce Williams, Dearborn Heights, Michigan
Record: Top #25191, Flip Instrumental with
Deuce Williams
OPENER, MIDDLE BREAK, ENDING
Ladies center come back to the bar
Gents go in a right hand star
Star right don't be slow
Back with the left get back home
Do sa do around your Sue
With the corner star thru
Join up hands circle left
Shufflin' easy around the set
Rollaway a right and left grand
Dancin' prancin' around the land
Meet your honey do sa do
Promenade home you go
Hey hey good lookin'
What cha got cookin'
How's about cookin'
Something up with me
FIGURE:

One and three half square thru
Circle four with the outside two
Head gents break make two lines
Go up to the middle and back
Pass thru wheel and deal
Substitute and pass thru
Allemande left then weave the ring
Got a hot rod Ford a two dollar bill
Nice little place right over the hill
Do sa do then your corner swing
Promenade go around the ring
Hey hey good lookin'
What cha got cookin'
How about cookin'
Something up with me

SEQUENCE: Opener, Figure for heads, Figure
for sides, Middle break, Figure for heads,
Figure for sides, Ending and Tag

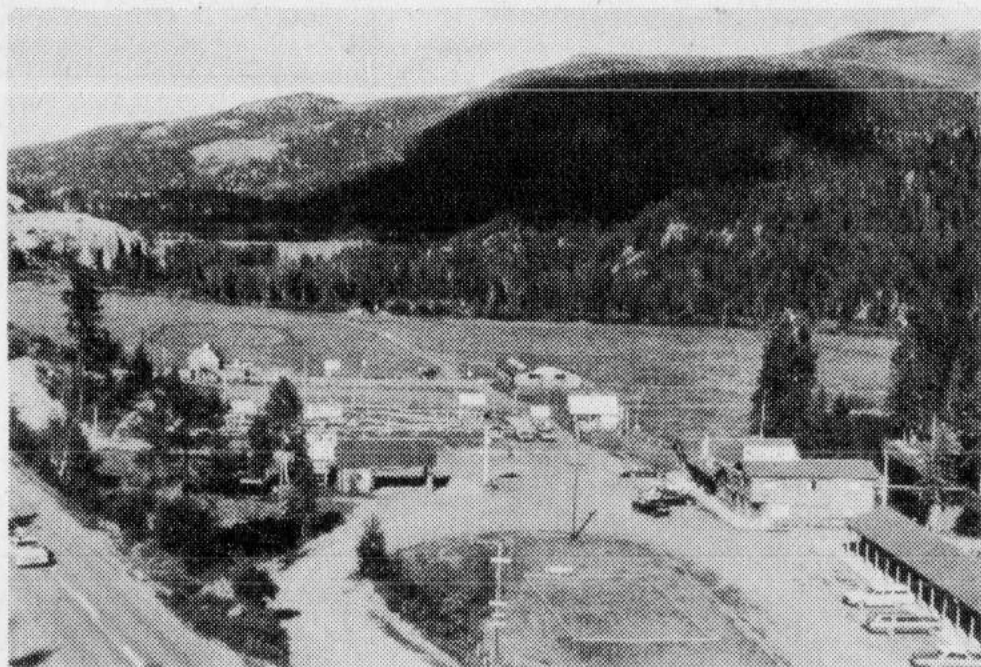
Tag:

Yes how about cookin'
Something with me
Just 'lil ole' me
What more do we need

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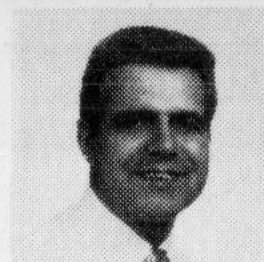
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May 15-16-17



Ben Coleman
May 22-23-24



Bob Fisk
May 24-30



Gaylon Shull
May 24-30



Harper Smith
May 31-June 6



Beryl Main
Aug. 23-Sept. 5



Ernie Kinney
June 7-13



Otto Degner
May 22-23-24
June 14-20



Joe Greer
Sept. 6-12



Bailey Campbell
June 14-20



Jerry Haag
Aug. 23-29



Harry Lackey
Aug. 30-Sept. 5



Johnny LeClair
May 31-June 6



Ken Bower
Sept. 13-19



C. O. Guest
Sept. 13-19



Dick Parrish
Sept. 20-26



Billy Lewis
Sept. 20-26



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Aug. 30-Sept. 5

The Johnsons
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(LETTERS, continued from page 3)

in developing this "second to none" activity. The writer has watched the rise — and fall — and rise again of square dancing to an all-time peak of public interest under their expert guidance. The square dance scene in New Zealand has changed completely since their arrival here. . .

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Carrie Hirt
Dunedin, New Zealand

Dear Editor:

All of your Gold Ribbon issues have been excellent. We think the ideas in the August issue concerning Publicity are extremely important. The right kind of publicity should get the Life Magazine and T.V. coverage at the next National Convention. This we should be able to get free because it is news — real news. . .

Next, the idea of tapping the "Talent Pool"

that exists somewhere among the thousands of Sets in Order readers is excellent. That talent pool could put the top news media right in the midst of our next National.

Here is a suggestion for an incentive — present to the couple or couples providing the best promotional idea or ideas a special "Gold Medal" badge as an award from Sets in Order. Design the badge like the one on the cover of Sets. The recipients would be happy and proud to wear it.

Raeman and Irene Jack
Stoneboro, Pa.

Dear Editor:

I treasure my Sets in Order and have every copy that I have received since my first subscription in early 1962, plus earlier copies that a generous person gave to me. I would not like to have a gap in my library of Sets in Order; there might be a bit of information in just that issue which could be helpful in our club work.

Mrs. Milton Jones
San Jose, Calif.

Dear Editor:

We traveled over 11,000 miles this past summer and used the Square Dancers Guide

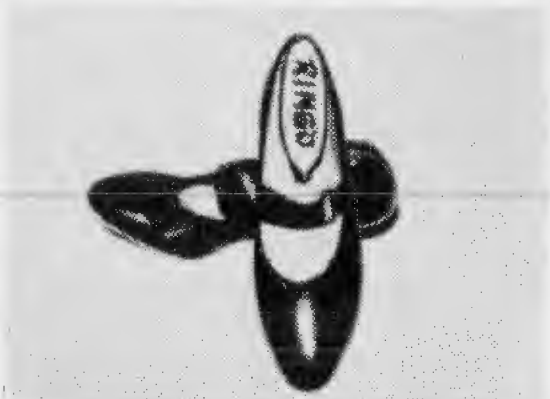
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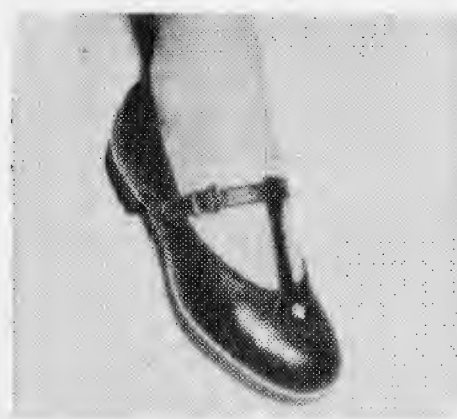
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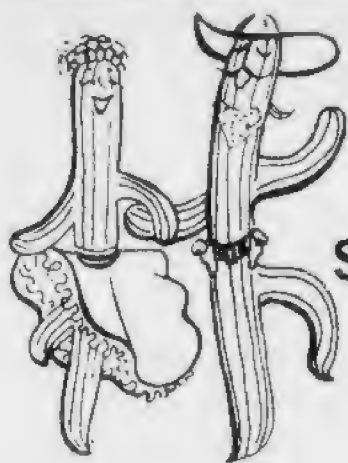


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a number of times; it failed to get us to many dances because we usually found we were a day early or a day late.

Coming home we tried to think of some remedy for this next summer and decided our best bet would be to have the area publications to the section of the U.S. we would be visiting and arrange our stops to coincide with listed dances.

It seemed we would have a lot of writing to do so imagine our surprise and pleasure when we picked up the August issue of Sets

in Order and found the job done for us — the magazines were listed there. Now all we have to do is write directly to them.

A suggestion to area publications would be to print a calendar of summer dance schedules in their May issues; we found the Denver Area Council Bulletin did a very nice job on this and we certainly appreciated it.

Jean and Allen Higgins
Hibbing, Minn.

Dear Editor:

We are still teaching two classes a year and



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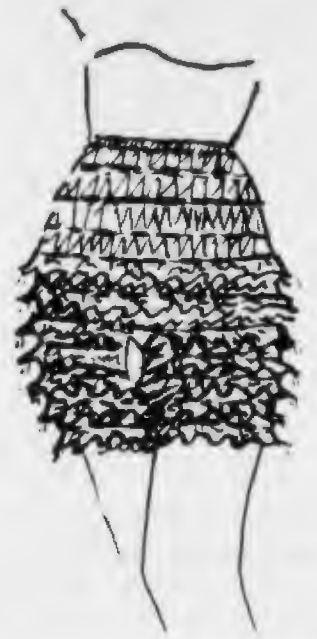
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thoroly enjoying our beginners. In our locality it seems square dance beginners' classes are on a slight increase. I am quite encouraged by it. On Sept. 19 we graduated 32 new dancers; on Sept. 25 we started a new class and on Oct. 1 we started a second new class. I feel confident that the trend will continue.

Dayton Searles
Azusa, Calif.

Dear Editor:

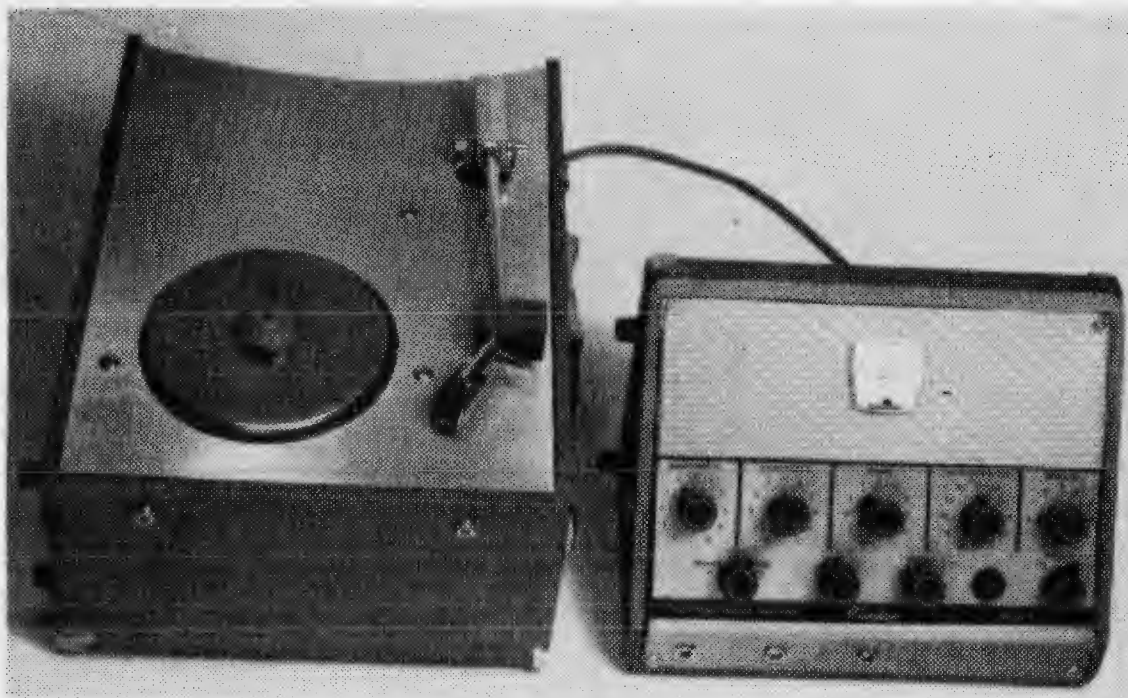
It really seems a waste that some people have to leave the country to find out that

there is something going on that they don't know the least little bit about. That's the way I found out about the wonderful world of square dancing.

It took an Englishman to point my wife and me towards this very worthwhile hobby which we have now enjoyed for the short period of 16 months. I'll never regret the day I finally broke down and humored her, taking her to a beginner's class — just until we could find something else to do. Somehow, we've never got around to trying that something

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else; square dancing is an experience not easy to push aside.

We belong to the Swingin' 8's of RAF Bentwaters, an Anglo-American club with a present membership of about 40 couples. This has been one of the most enlightening experiences of our lives in that we not only have become friends with so many other fellow-Americans but have come to know our English friends so well, too. . .

SSGT Richard Clements
RAF Bentwaters, England

Dear Editor:

Your magazine is terrific. Keep plugging for the 50-basic program. My wife and I have been dancing 12 years and we are not afraid to tackle anything the "eager beaver" type caller wants to workshop but we've seen many people drop out of this fine activity because they could not devote the time necessary to learn all the advanced figures. Let's get back to basics and keep square dancing for all!

Everett Jacobson
Owatonna, Minn.

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The
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Lee Kopman — Wantagh, Long Island, N.Y.

AN ENTHUSIASTIC "CHALLENGE" caller, Lee Kopman also possesses the patience and special talent it takes to teach beginners the basic movements of square dancing. His interesting approach makes dancing at any level an exciting hobby, as his class of 8-year-olds can testify. A protege of the late Paul Hunt, Lee switched from "Eastern" to "Western" style calling 12 years ago.

The fluidity of Lee's calls is no accident. Dedicated to his profession as a Physical Education teacher in Bethpage, L.I., and calling for classes and clubs 28 nights a month, Lee still finds time to work at his choreography two hours each day.

"It's always stimulating", says Lee. "Altho' I believe that some of the old calls are the best, still I enjoy teaching the new ones as well so that square dancers will feel comfortable no matter where or with whom they dance."

Lee and his wife Lilith have two children, Felice, 8½ and Steven, 11. Steven is a caller for the very-young set and has a unique style of his own. At the ripe old age of 7 he called at the New York World's Fair. Altho' he is a great admirer of his father, Steven insists upon

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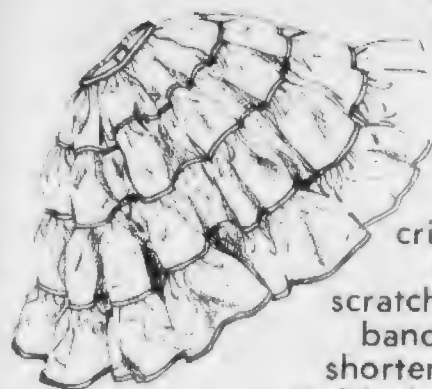
Lee Helsel Calls

"I LIKE YOU"

MGR #2060



LEE HELSEL



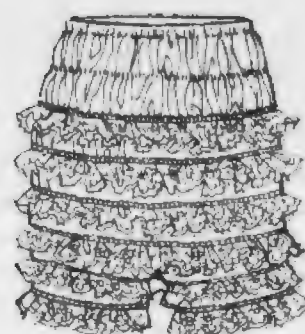
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working out his own routines.

Those who dance to Lee Kopman say, "He makes us dance better than we ever thought we could." This is a good trick and a rare one.

— *Kitty Hamann*

ATTENTION ALL SINGLE, SOLO AND BACHELOR GROUPS:

Sets in Order is planning a listing of those clubs particularly interested in attracting and dancing with single square dancers. If you are an officer in a "singles" or Bachelor and

Bachelorette club, please send us the name of the group, information as to where and when you dance, and a name and telephone number to contact.

This information should be sent to Sets in Order, attention: Singles Department, and should reach our office no later than February 1, 1970.

Later on, should your officers, location or time of dance change we would appreciate your sending us the up-dated information in order that we may keep this listing current.

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Bill and Pauline Stapp—Sacramento, Calif.

BILL AND PAULINE STAPP attended their first square dance class in 1953 at the insistence of some friends in their Boy Scout activity. "Since that time," says Bill, "it has progressed into a way of life for us."

The Stapps' first interest in round dancing came when they attended Asilomar in 1955 and were exposed to the teaching of Frank and Carolyn Hamilton. Now they attend at least one Asilomar session each year.

They became involved in dancer leadership in 1955 as vice presidents of the local dancers association. The next year they organized the first round dance club in their area and were its chairmen for three years. In 1957 they became presidents of the association.

Their first teaching and calling experience came when a group of 4H club youngsters wanted square dancing as a project and couldn't find a caller. The Stapps' work with children continued until 1960 when they began working with adults in the same capacity.

In 1959 they served as General Chairmen of the California State Convention, a memorable job which is still talked about.

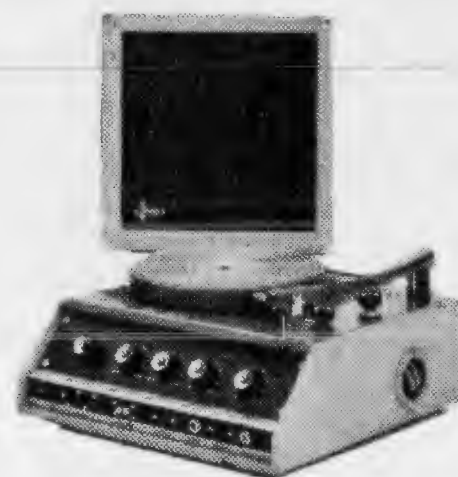
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Round dance teaching began to assume greater importance to the Stapps and they decided to take it more seriously, travelling to San Leandro for several weeks to under-study the teaching of basics with Kay and Forrest Richards. They started a basic round dance class at home and from that time on have continuously conducted classes and clubs in the area. Currently they teach two weekly round dance groups; call and teach for a square dance club.

Again they were willing to take on organiza-

tional jobs, as vice presidents of the local callers association in 1963; presidents in 1965. In 1968 they became vice presidents of the Round Dance Teachers Assn. of No. Calif. and are now serving as presidents.

Bill has been with Pacific Telephone for 29 years in a managerial capacity and the Stapps have a grown son. Their philosophy might be briefly stated this way, "We believe round and square dancing are a team and should be combined for the enjoyment of everyone interested in dancing for recreation."

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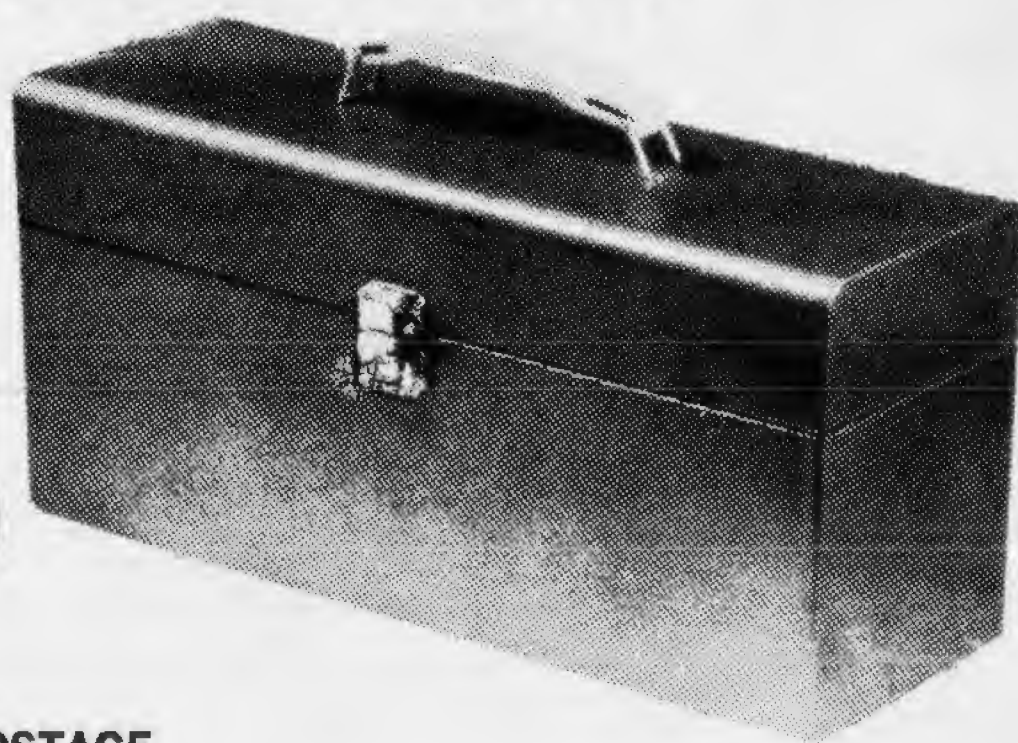
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SQUARE DANCING MAKES THE YELLOW PAGES

"Look for us in the Yellow Pages under Square Dance Information;" this is the new look of square dance promotion in Denver, Colo. The Denver Area Callers Assn. and the Denver Area Square Dance Council agreed to share expenses and install a business 'phone with an answering device. The device will give daily square dance information and a number to call. It took several meetings with Yellow Page officials in Denver to get the listing but finally the "go-ahead" was given.



DENVER AREA SQUARE DANCE INFORMATION
388-3883 388-3883 388-3883

Denver Area Callers Assn. and Denver Area Square Dance Council officers shake hands over their cooperative efforts in securing the new square dance information telephone service number. From the left are Ray Skiles; Rudy Parks, President of the Callers Assn.; Jerald McConnell, President of the Square Dance Council and Bob Rohloff. — Photo by Oliver Pilati

The cost of the answering device is about \$125.00 plus a call-counter and six two-minute cassette cartridges. This is a one-time charge and does not occur year after year as that for an answering service does. The telephone itself — in Denver — is \$19.00 per month.

The 'phone and answering device were installed in a square dancer's house in the area. For further information about the Denver Area Information Number (388-3883) write to Bob Rohloff, 1755 Uinta, Denver, Colo. 80220.

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PAIRS 'N SQUARES

NAS ATSUGI, JAPAN (PAO) — The Pairs 'N Squares square dancing club, one of the swingiest groups at Atsugi, will start a new class in the fundamentals of the traditional dances Wednesday, September 10.

The group will meet at the East Haven EM Club from 8 p.m. until 10:30 p.m. Anyone interested in learning to square dance and joining the club should attend the meeting.

The club presently consists of 30 active couples. They are all put through their paces

every Friday from 8 p.m. to 10:30 p.m. by club caller, Bob Bowie from Kamiseya.

The club has elected new officers and they are: President, "J.O." Willis; Vice President, David L. Somerville; Secretary, Shirley Pauley; Treasurer, Donald Ostergard.

Atsugi's Pairs 'N Squares club is one of 30 throughout Japan teaching and furthering the western art of square dancing.

For further information call Somerville at 228-6218 or 6170.

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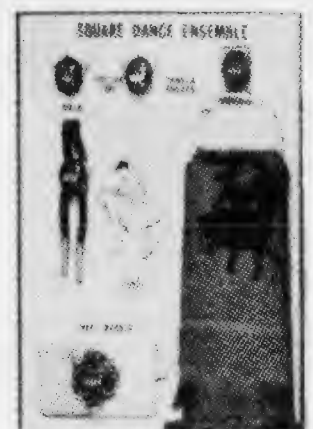


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ST 111 — Earls Breakdown/Polk County Breakdown Hoedowns

Merry Christmas To All Square Dance Callers

TEXAS CAMPING SQUARES

Square and round dancers in Texas are rising to the call of, "Rec vehicles R-O-L-L!" In March, 1969, a group of dancers from many Texas areas collected in Buescher State Park south of Austin and organized Texas Camping Squares. Tom and Flora Wiley of Brady are



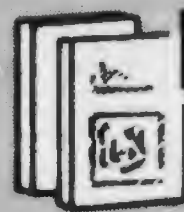
Here at a Brady Lake Park dancing camp-out last August are Tom and Flora Wiley, Presidents of Texas Camping Squares and Deloris and Ted Breske, Editors of the San Antonio Square and Round Dance News.

Presidents; Johnny and Mary Mathis, V.P.'s; Willie and Walter Roberts, Secy.-Treas. During the summer, chapters formed thruout the State and the countryside rings with the happy sounds of informal camp-outs which include square dancing. Other dancer-campers who respond to the call to "R-O-L-L" are invited to write Tom Wiley at 1913 South China, Brady, Texas 76825 for information.

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(RECORDS, continued from page 6)

allemande — promenade (Figure) Head couples
promenade half way — right and left thru —
square thru — corner do sa do — swing thru
— boys trade — corner swing — allemande —
promenade.

Comment: A bouncy tune, well played music and
a busy dance that keeps the dancers moving.

Rating: ☆☆☆

GLAD RAG DOLL — Windsor 4926*

Key: F Tempo: 126 Range: High HB
Caller: Bill Snailum Low LB

Music: Western 2/4 — Trumpet, Guitar, Drums,
Bass, Accordion

Synopsis: Complete call printed in Workshop.

Comment: Danceable music and an interesting
dance.

Rating: ☆☆☆

THE BLUE OF THE NIGHT — Lore 1109

Key: F Tempo: 123 Range: High HD
Caller: Bob Augustin Low LC

Music: Western 2/4 — Clarinet, Vibes, Piano,
Guitar, Drums, Bass

Synopsis: (Break) Circle — around corner — see
saw — men star right — allemande — weave
— do sa do — promenade (Figure) Heads lead
right — circle to a line — up and back — pass
thru — wheel and deal — insides do sa do —
swing thru — turn thru — allemande — pass
partner — swing next — promenade.

Comment: A smooth dance at a slow tempo.

A good tune.

Rating: ☆☆☆

GONNA HAVE A BALL — MacGregor 2056*

Key: G Tempo: 128 Range: High HG
Caller: Bruce Johnson Low LG

Music: Western 2/4 — Guitar, Banjo, Accordion,
Drums, Bass

Synopsis: Complete call printed in Workshop.

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BE GLAD — Wagon Wheel 308

Key: D Tempo: 128

Range: High HC
Low LB

Caller: Beryl Main

Music: Western 2/4 — Trumpet, Guitar, Piano,
Drums, Bass

Synopsis: (Break) Circle — heads right and left
thru — cross trail — allemande — weave —
do sa do — allemande — promenade (Figure)
Four ladies chain three quarters — heads star
thru — California twirl — swing thru — men run

right — couples circulate — wheel and deal —
dive thru — swing — allemande — promenade.

Comment: A very good tune and excellent music.
Dance is active and interesting. Rating: ☆☆☆+

RED CARPET — Hi-Hat 383*

Key: D Tempo: 126

Range: High HB
Low LD

Caller: Ernie Kinney

Music: Western 2/4 — Guitars, Banjo, Trumpet,
Piano, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A good country tune and a smooth
moving contemporary dance. Music has good
drive. Rating: ☆☆☆

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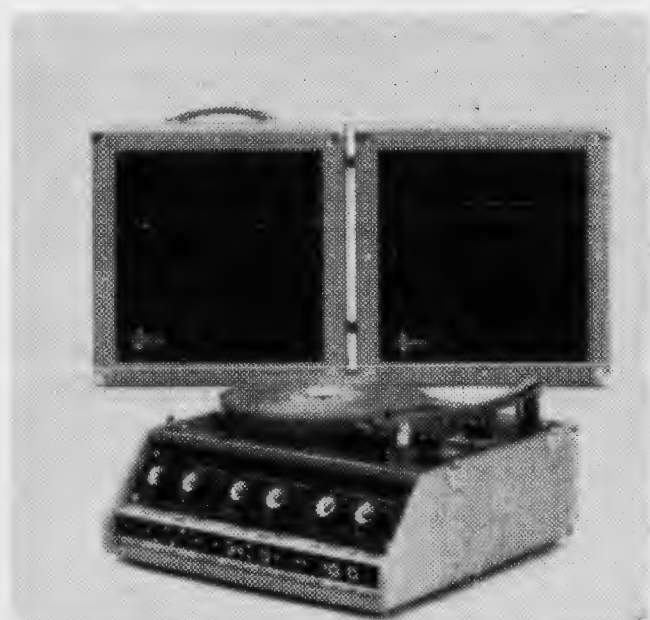
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partner left — girls star right three quarters —
allemande — weave — do sa do — promenade
(Figure) Heads star right — pass thru — circle
four — head gents break to a line — up and
back — pass thru — California twirl — two ladies
chain — send them back dixie style — ocean
wave — boys trade — do sa do — corner
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and back again. As a dancer and caller, Don's first love was square dancing, where, at the San Diego Convention in 1956, he left his mark when he introduced "Swinging Stars", which he wrote and recorded on Windsor Records.

ELMER E. BECK

A staunch devotee of square dancing for 20 years, Elmer Beck passed away in Chesterton, Indiana, on October 7th. Elmer and his wife covered more than 130,000 miles in pursuing their hobby and he will be greatly missed by his many friends.

HAPPY NEW YEAR

The Timber Twirlers of Crescent City, (that's on the Oregon border) California are now in preparation for their third annual New Year Party on December 31 at the Joseph Hamilton Multi-Purpose Room. Indications are that this will be the biggest and best affair ever attempted by the Timber Twirlers, with dancing until midnight amidst appropriate decorations, a buffet lunch break at 10:30, and balloons, hats, noisemakers, serpentine at twelve as a prelude to the new square dance year.

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SUBJECT: ROUND DANCING

So great has been the reaction to our appeal in the October issue of *Sets in Order* for thoughts and comments on the subject of teaching round dances to square dancers that we have had to extend our deadline.

While the feelings run from one extreme to another, the general trend seems to be that "...something *can* be done." Whether the answer lies in developing a system for calling or cueing the rounds or whether a list of "ap-

proved" standards that might be taught to all new dancers is the answer, remains to be seen. The report, when completed, will combine all of your suggestions.

If you haven't yet voiced your thoughts, there's still time. Simply send us a postcard or, if you're the "wordy" type, bang out a letter and share it with us. Just send it to Round Dancing, c/o *Sets in Order*, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

New deadline: December 20th.



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WILMA SHADOAN

An ardent square dance enthusiast for many years in the Bozeman, Montana area, Wilma Shadoan passed away last summer. Well known throughout the West for their calling and teaching, Wilma and her husband John M. Shadoan, Jr. made many friends and added much to the joys of square dancing.

"CORKY" PROCTER

The young son of Charlie and Bettye Procter in Dallas, Texas, lost his life October 20, 1969. Words of condolence throughout the world of

square dancing have reached the Procters' home at 8703 Tonawanda Drive. We join with their many friends in extending to them our heart-felt sympathy.

POOFS

By Stan White — Boring, Oregon

To a Frenchman, "poof" (or "pouf", if you must nit-pick) means to blow away, explode or suddenly disappear. In Oregon square dance circles, it means the diametric opposite: a real, live POOF occupies one of the most honored, envied and cherished positions a

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square dance leader may achieve.

As a Past Officer of the Oregon Federation of Square Dancers (you may select appropriate capitals out of that lengthy title to come up with the more easily handled POOF) he (or she; the organization's thoroly integrated) is privy to the innermost secrets of the Federation, working hand in glove with the current officers to keep Oregon's square dancing on the right track. At this writing, POOFS has been active since early 1965, now numbers about 35 active members.

Chief job of the POOFS is the active production, mailing, bookkeeping and overall handling of the Oregon Federation News, a monthly square and round dance publication. Current operating procedure is for POOFS in one of the State's 10 Area Councils to accept total responsibility for two years, then hand it along to another Council. Emerald Empire Council in Eugene had the duty the first two years; Mid-Willamette in Salem the second two and, as of August, 1969, Portland Area Council became Editors-in-Chief under the

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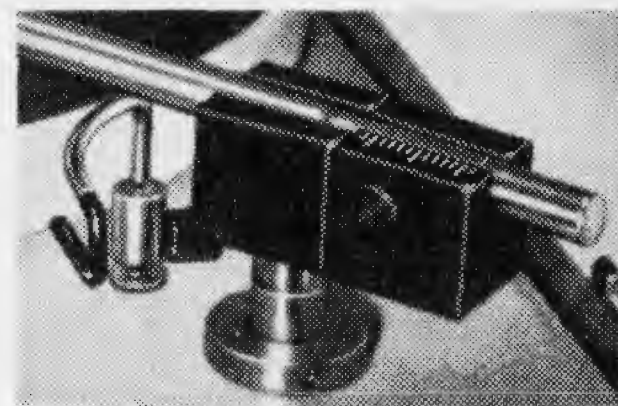
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POOF meetings are held twice-yearly, following the annual Mid-Winter and Summer Festivals. Officers consist of a Chairman of the Board and Secretary.

The whole idea of POOFS is, of course, to put to good use the superlative backlog of talent and know-how represented by the Federation's past officers. They're the ones with the experience and their talents should not be suddenly dumped into the discard when their terms of office expire.

Their record in Oregon speaks for itself and the entire Federation is justly proud of their contribution, not only with the magazine production but as general counselors to the current Board of Officers.

**AUSTRALIAN DANCERS
VISIT PORTLAND**

By Faye Rathbun

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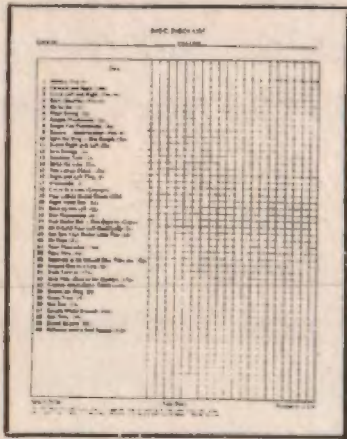
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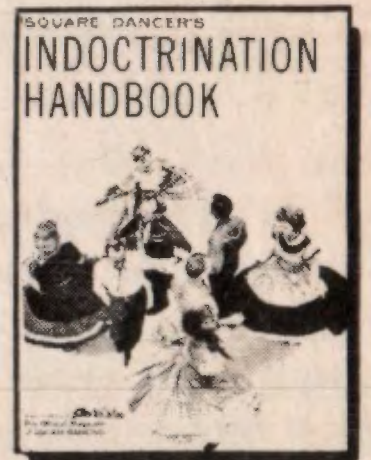
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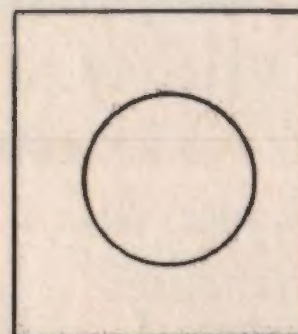
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the "SH" the Country Capers Square Dance Club arranged a party for them. The visitors entered the Hayloft hall through an archway formed by the raised arms of more than 40 squares of their host group and other Oregon and Washington friends.

Clubs in Newcastle and Sydney, both in New South Wales, and Melbourne, Victoria, were represented in the group, composed of about half singles and half married couples. Their ages proved that everybody can have fun square dancing, ranging from 20 to

about 71. Three more compatriots joined them in Seattle, two flying from England and one coming by ship from Japan.

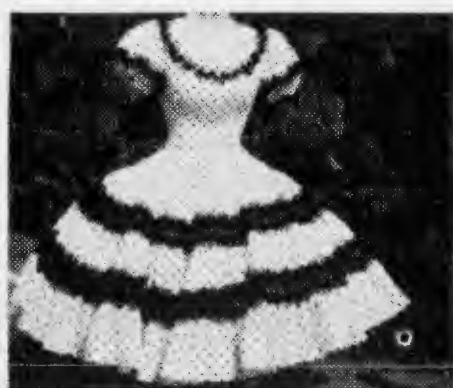
Jim White, who organized the tour, is former President of the Square Dance Society of New South Wales, Australia, and Editor of the South Pacific Square Dance Review. "These dancers are the first to attend two national conventions on two different continents in ten days' time," he said. "In Melbourne 1000 people from Australia and New Zealand registered for the 10th Australian

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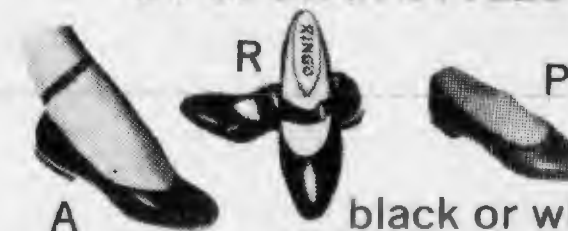


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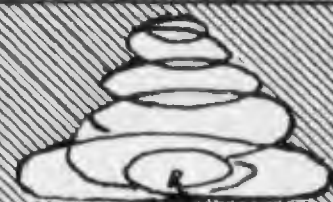
Convention. Now we are on our way to America's National in Seattle, dancing as we go. The dancers seem to be experiencing no difficulty in adjusting to the slight differences in the square dancing," he related. "Some time ago Joe Lewis came to Australia and taught us to dance Texas style. Over the years a few California touches have been added."

Most square dance clubs in Australia meet every week. In order to keep the interest of the younger people and encourage them to improve Eistedfod dancing is done. Four or



Australian square dancers are pictured happily in Portland, Oregon, on their way to the National Convention in Seattle last year.

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five dances are selected by a committee and are practiced by all. These are done at special functions such as the Festival of Dance, the Annual Ball and the Bundanoon. The dancers are judged on their grace and skill, their dress, etc. Spectators in Seattle were interested to see the result of this training when the squares appeared in exhibitions during the three-day Convention.

The tour continued as far east as Calgary in Canada, then south through the western part of the United States, ending in San Diego.

There they presented a letter of congratulation from the Mayor of Sydney to the Mayor of San Diego on the occasion of that city's 200th anniversary, before leaving for home on July 23rd. Five weeks of dancing left them exhausted but happy.

Portland hosts enjoyed this opportunity to meet these friendly dancers and liked the different flavor of the calling of two callers, Ron Jones and Paul Johnson. National Conventions seem to have an unexpected bonus of international friendship.

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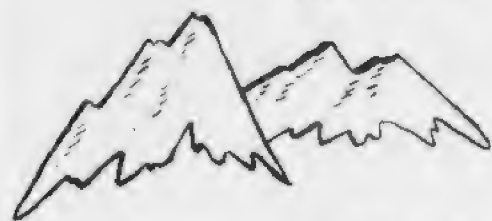
A black and white photograph of a woman, Shirley Johnson, standing and smiling. She is wearing a two-piece outfit consisting of a short-sleeved blouse and a full, three-tiered skirt. The blouse has a dropped yoke and puffed sleeves. The skirt is made of a separate piece of fabric with white lace trim at each tier. She is holding a large, decorative holly leaf with berries in her right hand, raised above her head. The background is plain and light-colored.

FEATURE FASHION

Blue and green colors predominate here in Shirley Johnson's paisley print dacron. The old-fashioned blouse pattern has a dropped yoke and great puffs of set-on sleeves. The separate skirt is three-tiered and trimming is of white cotton lace. The dress is Shirley's own creation.



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